

NOV 11 1924 ✓

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✓ THE DARK SWAN ✓

✓ Photoplay in 7 reels ✓

✓ Story by Ernest Pascal ✓

✓ Adapted to the screen by Fred Jackson ✓

Directed by Millard Webb ✓

Author of the Photoplay (under section 62)
Warner Bros. Pictures, Inc. of U.S. ✓

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NOV 11 1924

The Dart Swan

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THE DARK SWAN.ERNEST PASCALADAPTATION AND CONTINUITY

BY

FRED JACKSON

THE DARK SWAN-

CAST

CORNELIA QUINN,

EVE QUINN, her foster sister,

MRS. QUINN, her foster mother,

TIMOTEO FONTANEL,

SYBIL JOHNSON, a friend of Cornelia's,

CLIFFORD RAYNES, in love with Sybil,

LEWIS DIKE, his guardian,

WILFRED MEADOWS,

MARY RODISON, in love with Wilfred,

BUTLER, in Lewis' Apartment,

THE DARK SWAN.

FADE IN-

1

PICTURESQUE SHOT OF WHITE SWANS ON THE LAKE,
WITH ONE DARK SWAN AMONG THEM-

DISSOLVE IN -

2

CORNELIA AT HER DESK IN THE ANTIQUE SHOP.
reading - she is absorbed in the book -

INSERT

Page from the book-

"As Edward leaped from his horse, and
tenderly lifted the inanimate form
of the unknown girl - he was struck by
her extraordinary beauty --"

A picturesque roadway with castle in the distance, very
romantic setting as visualized by Cornelia who is
reading the book.

3

FADE IN ON

Edward, a dashing, handsome fiction type of man and in
very extreme riding clothes, as he dashes into the
scene on his horse. He pulls up short, discovering the
inanimate form of a girl lying by the roadside, with her
hat off, and her face hidden by a tangle of curly hair.
Edward dismounts, advances anxiously and tenderly picks
up the girl in his arms, as he does so he sees her face-

4

CLOSE SHOT-

Of Edward gazing down at the girl in his arms. His
face which is registering anxious concern, slowly
changes its expression, as he stares-

5

CLOSE SHOT-

Of the inanimate girl (Cornelia) - she is in riding clothes, and looks very plain - her eyes are closed-

6

MEDIUM CLOSE SHOT-

Of Edward and Cornelia - after one long look Edward lays her down again by the roadside - remounts his horse and rides away - Cornelia opens her eyes - sits up and looks after him with a long look of disappointment - DISSOLVE TO-

7

CORNELIA AT HER DESK-

With the book - she sits gazing wistfully into space -

TITLE

CORNELIA KNEW SHE DIDN'T ATTRACT
MEN - BECAUSE --SHE WASN'T PRETTY.
BUT SHE YEARNED FOR ROMANCE JUST
AS PRETTY GIRLS DO.

BACK TO SCENE- Cornelia shuts the book with a bang - replaces it in the desk drawer. Notices a newspaper lying nearby with page of advertisements uppermost - she reaches for it and examines it with interest -

8

CLOSE SHOT OF NEWSPAPER-

It is open at a full sheet advertisement headed "FALL" and advertising fall models of ladies' garments - prices are plainly marked, and are very reasonable - one in the center, larger than the others is priced at \$22.50

9

CLOSE UP OF CORNELIA-

As she looks up from the newspaper, the OTHER Cornelia appears. Cornelia reaches for her hand bag - opens it - and begins counting her money - the OTHER Cornelia speaks out tauntingly -

TITLE #2

"IT'S NO USE, CLOTHES WON'T HELP.
YOU'LL NEVER BE BEAUTIFUL- - -"

BACK TO SCENE- She tells Cornelia to look in mirror - she does so as the other Cornelia speaks Cornelia frowns and sadly closes her hand bag. The OTHER Cornelia FADES OUT - Cornelia sits gazing wistfully toward the window -

10

ANTIQUÉ SHOP-

Cornelia looks up from her work as Mrs. Quinn enters carrying the gown. Mrs. Quinn indicates the gown and speaks out to Cornelia - the OTHER Cornelia disappears.

TITLE #3

"EVE'S DRESS HAS COME BACK FROM
THE CLEANER'S. CAN YOU LET ME
HAVE FIVE DOLLARS?"

BACK TO SCENE- Cornelia nods after hesitating the fraction of a second, and gets out her handbag to find the money -

11

CLOSE SHOT OF MRS. QUINN-

She is waiting-

12.

GROUP SHOT OF CORNELIA AND MRS. QUINN-

Cornelia gives Mrs. Quinn the Five Dollars - Mrs. Quinn takes the money and exits scene- Cornelia counts up what is left - ten dollar bill, five dollar bill and four ones.

13.

HALLWAY -

The cleaner still waiting at the open door - Mrs. Quinn advances, looks at him- hesitates - half turns toward the stairway thoughtfully as she realizes that the five dollars that she has got from Cornelia might come in handy for Eve - Mrs. Quinn looks the cleaner in the eye and speaks-

TITLE #4

"CHARGE IT!"

BACK-TO SCENE- the cleaner hesitates, but quails before her determined eye, and somewhat disgruntled shrugs resignedly, and turns away. Mrs. Quinn slams the door triumphantly and begins to mount the stairs carrying the dress -

14.

EVE'S ROOM IN THE QUINN APARTMENT -

CLOSEUP of Eve from the rear, she has an enormous powder puff in her hand and is powdering her back -

15.

EVE'S BED.

Laid out on many embroidered pillows Eve's very dainty lingerie -

16.

A PERSIAN CAT -

Curled up on a silk coverlet, preening itself -

17.

EVE'S FEET -

Beautifully kept - she pulls on a pair of silk stockings - the Persian cat comes and rubs against the of Eve's silk-shod feet - Eve gently gives it a kick out of the way -

18

DOORWAY-

Mrs. Quinn comes in still carrying the dress - which she lays out on the bed - producing the five dollar bill she says to Eve-

TITLE #5

"YOU'D BETTER HAVE THIS IN YOUR POCKET."

19.

CLOSE UP OF EVE-

Looking very young and lovely as she turns to her mother with a little cry of thanks - Mrs. Quinn embraces her - her hard face softens under Eve's experienced petting - Eve speaks out-

TITLE 6

"YOU DARLING OLD MOMSIE, YOU THINK OF EVERYTHING - IT'S A WONDER I AM NOT SPOILED."

FADE OUT-

20

FADE IN TO

PRIVATE OFFICE OF FONTANEL - BACK OF THE ANTIQUE SHOP-

Rather elaborate private office furnished with articles out of stock -

Tim Fontanel, a young and good looking Italian-American sits at the desk studying two communications that lie open before him - he is in trouble and this is plain on his face - he takes up the first communication biting his lip -

Scene continued-

20 continued-

INSERT

"----it is a great satisfaction at my age to realize that I can entrust my business to my son, knowing that it will be looked after as well as if I were there myself. I have put plenty of pep into my antique factory here and hope to be back home with you soon.

Affectionately your father,
Pietro Fontanel.

BACK TO SCENE- Tim lays aside the letter and picks up the next one - with an anxious glance toward the door he reads-

INSERT²

MERCHANT'S PROTECTIVE ASSOCIATION

New York

Mr. T. Fontanel,
West Forty-seventh St.,
New York

Dear Sir:

Numerous reports have reached us that since the absence of your father, many of your bills have remained unpaid, and some are long over-due. We call your attention to this matter, knowing your father's reputation for integrity, and how distressed he would be if he should learn of this -----"

BACK TO SCENE- Tim looks up, staring moodily into space, and tapping nervously on the blotting pad before him- he is in a tight place and is trying to figure a way out -

21

THE ANTIQUE SHOP

Eve comes in now fully dressed and wearing the dress the cleaner has brought - she approaches Cornelia and lays the hand affectionately on Cornelia's shoulder -

22.

CLOSE SHOT 2 CORNELIA AND EVE-

Eve perched on the arm of Cornelia's chair, with her arm across Cornelia's shoulder - she speaks out-

TITLE 7

"CORNEY - CAN YOU LEND ME FIVE DOLLARS? HAVE GOT TO GET SOME STOCKINGS."

BACK TO SCENE- Cornelia demurs, opens her handbag and shows picture of the model that she has torn from the newspaper - explaining that she is saving up to buy the gown - Eve glances at the illustration rather scornfully - jumps up from the arm of the chair annoyed and haughty - saying with a toss of her head, "O very well, if you are too stingy to do even a little thing like that for me"- Cornelia instantly relents draws the ten dollar bill from her handbag and hands it to Eve, who pretends to be too proud to accept it now, but Cornelia insists begging Eve to take the money, whereupon Eve beams - gives Cornelia a quick hug, and a little peck of a kiss on the cheek, and goes happily toward Tim's office - Cornelia looks after her affectionately, glances at the illustration of the \$22.50 dress crumples it- tosses it into the waste basket with a shrug- it is plain from her attitude that she is accustomed to making sacrifices for Eve, and that, after all, it really doesn't matter -

23

TIM'S OFFICE -MED. LONG SHOT-

Tim is still at his desk, still absorbed in the two communications - Eve opens the door quietly - realizes that he does not hear her and tiptoes in - leaving the door ajar behind her - she advances cautiously upon him from the rear with a little patent perfume bottle which squirts perfume at the pressure of the top - Tim does not hear her draw close - she leans over him and squirts perfume under his nose - as Eve squirts the perfume under Tim's nose, smiling mischievously, Tim looks up startled - recognizes the scent and speaks out, as Eve ducks back-

TITLE 8

"EVE, WHERE ARE YOU?"

BACK TO SCENE - Tim whirls around, and siezes Eve, who slips into his lap, laughingly and kissed him on the cheek - she leaves the imprint of her rouged lips there, and seeing it laughs the more- leaping up again swiftly, despite his efforts to hold her - Tim rises, and brings out an expensive gift which he offers to Eve - Eve accepts it delighted and opens her suit case to put it in - as she does so Tim leans over and peeps into the suit case and picks

23 continued-

out a piece of lingerie, holding it daintily by its shoulder straps, and admiring it - Eve slaps his hands - forcing him to drop it, and they both laugh -

24

CORNELIA $\frac{2}{3}$ THRU THE HALF OPENED DOOR

She is regarding Eve and Tim with surprise - and disapproval - she sees present and nightgown -

25

CLOSE UP OF EVE AND TIM-

They are unaware that Cornelia can see and hear - Tim asks Eve "if she has made all arrangements?" Eve nods and speaks-

TITLE 9

"I'VE TOLD THEM I'M GOING TO
SPEND THE NIGHT WITH DOROTHY."A

BACK TO SCENE- Tim cautions her to be careful - and turns uneasily to discover the door open -

26.

CORNELIA THRU THE HALF OPENED DOOR-

She has turned her head - pretending to have seen and heard nothing -

27.

EVE AND TIM-

Both looking a little anxious as they wonder whether or not Cornelia has heard - Eve shrugs, with a little defiant look, saying it makes no difference whether she has or not - Tim looks at his watch and whispers in Eve's ear - she nods and gets up from his lap - taking leave of him - she calls back from door "I'll meet you at the Grand Central in twenty minutes" -

28.

ANTIQUÉ SHOP - MED. CLOSE SHOT-

Of Cornelia - she is disturbed and distressed at what she has overheard and is wondering what is to be done - Eve comes from Tim's office and is about to pass Cornelia with a nod on her way to the outer door when Cornelia calls her - Eve stops with a little frown of annoyance - Cornelia asks her to wait just a moment - Eve replies impatiently - Cornelia rises and crosses to Eve who stands waiting resignedly -

29.

CLOSE SHOT CORNELIA AND EVE-

Cornelia puts her arm around Eve affectionately and speaks -

TITLE 10

"EVE, DEAR, ARE YOU REALLY
GOING TO DOROTHY'S?"

BACK TO SCENE- Eve puts Cornelia's arm away with an indignant shake of her live young body and faces Cornelia with a warning light in her eyes - crying, "What do you mean?" - Cornelia hesitates - anxious lest she make a false move, and antagonize the wilful younger girl - she is earnestly seeking the right words -

30

TOWARD THE DOOR OF TIM'S OFFICE-

Tim comes out - sees the sisters - realizes from their attitudes that they are quarreling - suspects what the trouble is and stealthfully exits unseen by either girl -

31

CLOSE SHOT - CORNELIA AND EVE-

Cornelia takes Eve gently by both shoulders - the contrast between them is very striking - even in her petulance, Eve is very fresh and lovely - while Cornelia, four years older, is hopelessly plain - Cornelia speaks wistfully - Eve sighs, resignedly, looking sulky and bored answers "What of it?" For pity's sake, Cornelia, I told you I'm in a hurry" - she tries to release herself but Cornelia holds fast and adds anxiously -

TITLE 11

"YOU'RE NOT GOING TO DO ANYTHING
YOU SHOULDN'T - ANYTHING THAT
WOULD HURT MOTHER?"

Back to scene- Eve flies into a temper, as Cornelia finishes and throws Cornelia's hands violently from her shoulders - she speaks out passionately -

TITLE 12

"WHAT DO YOU TAKE ME FOR? YOU'RE
ALWAYS THINKING ROTTEN THINGS
ABOUT PEOPLE. I TOLD YOU I WAS GOING
TO DOROTHY'S!"

BACK TO SCENE- Eve turns and flings herself off, leaving Cornelia sorry, repentant and rather crushed.

32

THE STREET OUTSIDE-

Tim waiting at the curb in a motor car - Eve comes into scene and enters the car - both look anxiously back toward the house as the car starts - FADE OUT-

33.

FADE IN ON-

NEXT MORNING - DINING ROOM OF THE QUINN APARTMENT-

Mrs. Quinn at the table in a wrapper and boudoir cap - she looks frumpy and untidy - is reading the newspaper - has a cup of coffee before her - dips her roll into it and eats as she reads - Cornelia comes in from the kitchen carrying her own breakfast - sits down to eat it - Mrs. Quinn looks up from the paper - speaks to Cornelia -

TITLE 13

"HERE'S THE SISTER OF THAT MILLION²
AINE LEWIS DIKE'S. SHE'S NOT A PATCH
ON EVE FOR LOOKS."

BACK TO SCENE- Mrs. Quinn shows Cornelia the paper- Cornelia nods disinterestedly - she is used to this sort of conversation - Mrs. Quinn sighs and goes on complainingly -

m TITLE 14

"IF EVE ONLY HAS CLOTHES -
AND AN OPPORTUNITY TO MEET
RICH MEN -----"

BACK TO SCENE- Mrs. Quinn goes on to enlarge on the victories that might be Eve's - all the while dipping her roll in her coffee, and eating it daintily with her little finger extended - Cornelia nods, politely hurries thru her breakfast and rises unable to stand any more - Mrs. Quinn looks up curiously - Cornelia explains that she is through - Mrs. Quinn notices that Cornelia has left part of her roll - as Cornelia exits Mrs. Quinn reaches for it - dips it in her coffee cup and begins to eat it as she returns to her paper -

34.

HALL AND STAIRCASE OF THE QUINN HOUSE-
Cornelia descends on her way into the shop -

35

OUTSIDE THE SHOP-

As Cornelia opens the shop door, a big car drives up and Sybil descends - wearing evening dress still in spite of the day light - Cornelia stares at her and speaks -

TITLE 15

"WHY SYBIL, WHAT ARE YOU DOING IN
THOSE CLOTHES AT THIS TIME OF DAY?"

Scene continued-

35 continued

BACK TO SCENE- Sybil laughs and replies "I'm on my way home from a party, but I had to stop and tell you my wonderful news"- Sybil goes on talking as Cornelia unlocks the shop door and they pass in -

36.

ANTIQUÉ SHOP-

Cornelia and Sybil approach Cornelia's desk - Sybil holds her head, complaining of a headache - Cornelia opens the desk, and gives Sybil some bromo-seltzer, which Sybil accepts gratefully, and takes. Sybil sits on edge of desk and lights a cigarette - begins talking excitedly again - speaks-

TITLE 16

"CORNEY, HE'S THE MOST WONDERFUL
MAN I'VE EVER MET, AND I'M GOING
TO MARRY HIM!"

BACK TO SCENE- This announcement startles Cornelia, who searches Sybil's eyes earnestly as tho' to make sure that Sybil is serious - Sybil nods solemnly, assuring Cornelia that this time she really means it- Cornelia lays her hands on Sybil's kindly, congratulating her and wishing her happiness - Sybil jumps up and speaks-

TITLE 17

"I'VE GOT TO CATCH A FEW HOURS SLEEP.
HE'S BRINGING HIS GUARDIAN TO TEA
TODAY. YOU MUST COME TO, AND MEET THEM."

BACK TO SCENE- Cornelia agrees - and rises - as she stands facing Sybil- she observes that Sybil's neck is dirty and she speaks out-

TITLE 18

"MY GOODNESS, SYBIL - YOUR NECK
IS DIRTY!"

BACK TO SCENE- Sybil shrugs her shoulders carelessly- indicating that that is a matter of small importance, opens her vanity case and casually powders over the dirt. At this moment Tim enters, he passes Cornelia with rather a hangdog air, avoiding her eye- shamefacedly- drops a letter for her on her desk with a short nod in the general direction of both girls and passes into the private office. Sybil takes leave of Cornelia- yawning as she exits- Cornelia looks thoughtfully after Tim, forgetting Sybil the instant after she passes out. Frowning slightly, Cornelia picks up her letter, as she examines it her expression changes to one of surprise and great interest- quite obviously this letter from England is unexpected. She opens it eagerly-

continued-

36 continued

INSERT

My dear niece:

For a long time I have realized that I have been shirking my responsibility toward you, my own brother's child, and only relative, and I have now concluded to make you an allowance of eight hundred pounds a year.

BACK TO SCENE - Cornelia looks up from the letter with some excitement - her eyes open wide and she catches her breath as she mentally figures what eight hundred pounds a year amounts to. Unfolding the closely written sheets to continue reading, she discovers a photograph - a snap-shot of good size, which she studies eagerly -

INSERT

(A picture of an English Estate, very charming and with an inscription underneath: "this is my home, which will some day be yours. I hope you will love it as I do.")

She enters crying excitedly -

TITLE 19 BACK - With tears of joy in her eyes, Cornelia turns and glances toward the private office - the door of which is still closed upon Tim - then she turns, carrying the letter and photograph and hurries toward the outer door to tell her mother the good news -

40

CLOSE SHOT MRS. QUINN WITH EVE IN B.G.

37

STREET BEFORE THE QUINN HOME -

Cornelia comes out of the shop, running wildly, crosses to climb the steps to her own door, almost runs into a stout man coming down the steps - they dodge back and forth trying to pass each other, but only succeed in getting in each other's way. After the third attempt the fat man bored and exhausted, sits down on the steps and Cornelia runs around him and up - She looks aside the hat which has now become of small importance - puts Cornelia suddenly aside upon the doorstep drawing Eve into her arms in an ecstasy of thanksgiving - a little apart from the mother and daughter, Cornelia stands alone - she nods slowly all her excitement and enthusiasm fading - FADE OUT -

38

THE QUINN APARTMENT-

Eve is reclining on the davenport, smoking a cigarette- Mrs. Quinn is fixing over a hat for Eve - she finishes and brings it to Eve to try on - Eve sits up reluctantly and lets her mother appraise the effect. Mrs. Quinn is pleased, observes Eve with satisfaction from several angles - brings a hand mirror so that Eve can get the effect. Eve studies herself ~~pitiably~~ pityingly- while Mrs. Quinn waits in breathless suspense, then Eve smiles and nods her approval - whereat Mrs. Quinn beams, feeling well repaid for her trouble - Eve takes off the hat and tosses it carelessly aside - Mrs. Quinn rescues it hastily, as Eve reclines once more on the davenport- Cornelia rushes in, carrying the letter and photograph, and is still very excited -

39

CLOSE SHOT CORNELIA-

She enters crying excitedly-

TITLE 19

"MOTHER! MOTHER!----"

Back- She advances toward Mrs. Quinn continuing to tell the good news -

40

CLOSE SHOT MRS. QUINN WITH EVE IN B.G.

Cornelia comes in and embraces Mrs. Quinn violently as she pours out her good news - Mrs. Quinn is arrested by Cornelia's unexpected intrusion - grasping the gist of Cornelia's story, Mrs. Quinn's expression alters- a rapt look of relief and joy comes over her face- she speaks out as Cornelia finishes-

TITLE 20

"OH! HOW MUCH THIS WILL MEAN TO EVE!"

BACK- She tosses aside the hat which has now become of small importance - puts Cornelia aside and sinks upon the davenport drawing Eve into her arms in an ecstacy of thanksgiving - a little apart from the mother and daughter, Cornelia stands ~~alone~~ alone- she nods slowly all her excitement and enthusiasm fading-
FADE OUT-

41

FADE IN
SYBIL'S APARTMENT-
Photograph of Clifford with inscription

"TO THE SWEETEST GIRL IN THE WORLD-
SYBIL FROM CLIFF"

DISSOLVE IN - Group shot of Cornelia and Sybil -
Cornelia holding the photograph which she is examining
with great interest while Sybil watches her - Sybil
is now very simply dressed and in perfect taste- her
hair is smoothly arranged - she is all ready to im-
personate the ingenue in the little comedy about to
be enacted - Sybil asks Cornelia eagerly "Well, isn't
he everything I said he was?" Cornelia nods slowly
regards Sybil dubiously and asks -

Title 21

"BUT ISN'T HE RATHER YOUNG?"

BACK- Sybil shrugs indicating that that doesn't
matter at all - she moves away and picks up a pair
of men's shoes from the floor near the chaise longue -
Cornelia looks meditatively from the photograph to
Sybil and asks -

Title 22

"HAVE YOU TOLD HIM ----WHAT YOUR
LIFE HAS BEEN?"

42

CLOSE UP OF SYBIL -

Near curtained cupboard - she puts the man's shoes on
the floor of the cupboard and draws the curtain to
hide them - there are other pairs of shoes in the cupboard
and a miscellaneous collection of clothes - as Sybil
hides this display from view - she turns to Cornelia
and answers -

Title 23

"OF COURSE, AND HE SAYS HE LOVES ME
ALL THE MORE FOR WHAT I'VE SUFFERED."

43.

MED. LONG SHOT - SYBIL'S LIVING ROOM -

Sybil moves about hastily - straightening up the room - putting numerous photographs of other men into drawer - hiding favors from cabarets and dance halls, and emptying ash-trays that are full of cigar and cigarette butts - generally giving the room a more respectable look - Cornelia noticing that the place is dusty asks for a dust cloth - Sybil opens a drawer and fishes out a pair of soiled white silk stockings which she offers Cornelia - Cornelia takes them with an expression of repugnance and begins to dust - in the midst of their excited preparations, the bell rings - both start and glance toward the door - Cornelia gives the silk stockings to Sybil who pokes them back of a cushion on the chaise longue - Cornelia observes this with some dismay and sits on the couch-with a last look around Sybil goes to the door -

44.

CLOSE SHOT ON THE DOORWAY-

Sybil opens the door admitting Clifford, and Lewis Dike - Clifford comes in first and kisses Sybil tenderly in greeting - then turns and says -

Title 24

"LET ME PRESENT MY GUARDIAN, LEWIS DIKE."A

BACK- Lewis bows very formally to Sybil, then straightens up and appraises her in one swift glance that sweeps her from head to her feet - Sybil presents both men to Cornelia -

45.

CLOSE SHOT CORNELIA-

She starts to rise to accept the introduction, but half way up remembers the soiled stockings under her and sits down again hastily in some confusion - she regards Lewis with quick and intent interest -

46.

GROUP SHOT -

Cornelia, Lewis, Sybil and Clifford - Sybil takes her place behind the tea-table - Clifford sits upon the arm of her chair - Lewis crosses and sits next to Cornelia on the chaise longue - as he sits down she moves away a little, cautiously, and sits very erect - Lewis seems to observe her more intently than Sybil, although it is Sybil he has come to meet - in fact he is rather surprised to find a girl of Cornelia's type in Sybil's company -

47.

CLOSE SHOT 2 LEWIS SITTING NEXT CORNELIA-

Becoming aware that his scrutiny is embarrassing her he takes out his cigarette case, glances at her, then glances at Sybil and Clifford, and offers Sybil a cigarette extending his case toward her -

48.

CLOSE SHOT SYBIL AND CLIFFORD-

Sybil declines the cigarette with wide-opened eyes that look quite innocent and shocked, and an emphatic shake of the head, while Clifford with a slight frown, speaks

Title 25

"SYBIL DOESN'T SMOKE."

BACK- Sybil looks down modestly as she pours tea-

49.

CLOSE SHOT OF CORNELIA AND LEWIS-

Cornelia is staring in astonishment - Lewis says "oh" with great gravity, and a twinkle in his eye and turns to offer Cornelia a cigarette - he sees her still gasping at Sybil's audacity - recalled to herself by the cigarette case which Lewis is extending toward her - Cornelia confusedly takes one - then realizing her stupidity puts it back - Lewis smiles, and lights a cigarette himself - puts his case away, takes a cup of tea from Clifford and hands it to Cornelia -

50.

CLOSE SHOT - SYBIL AND CLIFFORD-
Sybil offers the tea-cup to Lewis asking "tea?"

51

CLOSE SHOT - LEWIS AND CORNELIA-
Lewis shakes his head, speaking-

Title 26

"NO, THANKS, TEA IS
A LITTLE MILD FOR ME."

52

CLOSE SHOT OF SYBIL AND CLIFFORD-
Sybil says, very modestly, "I'm sorry" and glances helplessly up at Clifford as though to ask what she shall do now - she had believed that tea was quite the proper thing among the upper circles, and looks now like a little girl who has broken her doll-baby Clifford responding to her mute appeal frowns rebukingly at Lewis and says-

Title 27

"SYBIL DOESN'T DRINK."

53.

CLOSE UP LEWIS AND CORNELIA-
Lewis turns to Cornelia with a quizzical expression - his tongue in his cheek, Cornelia hastily turns away and begins drinking tea which is too hot and almost scalds her throat - tears come into her eyes as she is forced to swallow it - she realizes that Lewis sees thru Sybil and is laughing at her - and is furious because the little fool doesn't realize it, and she resents Lewis' efforts to establish an understanding with her at Sybil's expense - Lewis looking past Cornelia sits in startled wonder gazing toward the cupboard which Sybil has so carefully covered with the curtains - becoming aware of his fixed and interested gaze, Cornelia follows his glance and sits frozen with dismay -

54.

CLOSE UP -CUPBOARD-

The draft from the open door when Sybil admitted Lewis and Clifford has blown the light curtains apart again - before Lewis' curious gaze stands the row of dusty men's boots -

55.

CLOSE SHOT LEWIS AND CORNELIA-

With one accord they turn and look at each other - Cornelia blushes and drops her eyes - overwhelmed - Lewis smiles rather kindly at Cornelia and turns to Sybil an innocent face as he speaks -

Title 28

"I UNDERSTAND YOU ARE QUITE ALONE
IN THE WORLD, MISS JOHNSON"

BACK- Cornelia looks up hastily as though eager to prompt Sybil's reply but does not speak -

56

CLOSE SHOT - SYBIL, CLIFFORD AND CORNELIA-

Sybil gives Clifford his tea - he accepts it and kisses the hand that presents it - hearing Lewis, Sybil turns to answer - she nods sadly - her lips quiver, she seems about to burst into tears, answers-

Title 29

"YES, ABSOLUTELY ALONE - EXCEPT
FOR CORNELIA, MY DEAREST FRIEND."

BACK- She moves to Cornelia, and puts her arm about her - Cornelia looks distressed and glances toward Lewis-

57.

CLOSE SHOT LEWIS AND CORNELIA-
AGAIN Lewis says "Oh" very gravely - glances at Cornelia and then at the shoes -

58

CLOSE SHOT - A FLASH-

The pairs of dusty boots-

59

CLOSE SHOT * LEWIS AND CORNELIA-

Lewis leans back and begins to blow smoke rings - toward the ceiling - Cornelia rises, unable to bear the tension another minute - behind her, the silk stockings peep out -

60

GROUP SHOT - CORNELIA, LEWIS, CLIFFORD, AND SYBIL-

Clifford and Lewis rise, as Cornelia rises - Cornelia says she must go, the others urge her to linger- but she is doggedly determined to go - in parting, Lewis bows formally over her hand and crosses to open the door for her - Clifford and Sybil remain where they are -

61.

CLOSE SHOT - LEWIS AND CORNELIA AT DOOR-

Cornelia raises miserable eyes to his - he smiles kindly, almost tenderly as he takes leave of her - seems inclined to detain her for a final word - but Cornelia determinedly drawn her hand from his and goes out - it is quite plain that Lewis is interested and would like to arrange for another meeting but the presence of the others prevents - he turns back rather wistfully - closing the door -

62.

GROUP SHOT - CLIFFORD, LEWIS AND SYBIL.

As Lewis rejoins them, Sybil speaks out sweetly;

Title 30

"ISN'T CORNELIA A DARLING? SHE'S
MY DEAREST GIRL FRIEND - WE GREW
UP TOGETHER"-

BACK- Lewis nods solemnly - FADE OUT-

TITLE 31

EVERYTHING IN THE WORLD IS GOVERNED
BY TIME. TWO DAYS LATER THE WHOLE
COURSE OF CORNELIA'S LIFE ALTERED-
UNHAPPINESS MERGED INTO TREMULOUS
AGONIZING HAPPINESS.

63

ATMOSPHERIC SHOT OF NEW YORK - DISSOLVE IN-

63 A

INTERIOR OF TAXI CAB - CLOSE SHOT OF LEWIS-

Looking out - he sees -

63 B

CLOSE SHOT CORNELIA-

Walking along the street-

63 C

LEWIS IN TAXI-

Directs driver to draw up at the curb and stop-

63 D.

CORNELIA WALKING-

Lewis gets out of taxi, and overtakes her - Cornelia looks up, recognizes him and is instantly embarrassed by the recollection of the humiliating tea-party, which was the scene of their first meeting - ignoring his friendly smile, she attempts to bow and pass by but he detains her speaking-

Title 32

"HELLO- O'VE BEEN WONDERING HOW I
COULD FIND YOU AGAIN. COME IN
AND HAVE TEA."

BACK* As he speaks he offers his hand, and as she is compelled to put hers into it, he holds fast - Cornelia attempts to draw her hand away, shaking her head violently, and declining his invitation with murmured excuses, but cannot get her hand away - Lewis's smile fades - he looks very earnest and appealing as he adds-

Title 33

"PLEASE"

BACK* Cornelia looks up at him wistfully, and realizes that he really wants her, she hesitates feeling the admiration and regard for her in his attitude - realizing that his manner toward her is quite unlike his manner toward Sybil - she cannot resist the subtle and unfamiliar flattery of this, and finally nods - they turn and enter the doorway of a very impressive nearby apartment house - FADE OUT-

64

FADE IN- ON LEWIS' APARTMENT

It is furnished quietly, but in perfect taste and has an air of luxury and culture - with its books, its rare objects of art and paintings, it creates exactly the atmosphere for which Cornelia has always yearned- Cornelia and Lewis enter - Lewis rings for tea- Cornelia makes a tour of inspection and on his writing table comes face to face with a photograph which startles and astonishes her-

65.

CLOSE SHOT - CORNELIA AT WRITING DESK-

As she picks up the photograph and studies it - despite its different coiffure and rather quaint old-fashioned costume, it is so startlingly like Eve that Cornelia utters a little exclamation of astonishment and wonder - Lewis comes into the scene behind her and observes - "Lovely, isn't she?" Cornelia answers "yes" - who is she?" Lewis takes the photograph sighs, and says-

continued-

65 cont'd
Title 34

"A WOMAN I NEARLY MARRIED, ONCE----
IN VIENNA. THE ONLY WOMAN I EVER
LOVED ENOUGH TO MARRY."

BACK² He stands looking at the photograph, tenderly
and reminiscently - shakes his head over it, adding-

Title 35

"I WOULD HAVE FOUGHT A REGIMENT FOR
HER SAKE, SINGLE HANDED - AND SHE RAN
AWAY WITH SOMEBODY ELSE, AND NEARLY BROKE
MY HEART."

BACK- He puts the photograph down on the desk again,
with a shrug and a sigh, throws aside doleful recollect-
ions and invites her to sit down - Cornelia wears a very
thoughtful look, she is thinking of the strange resem-
blance between the photograph and Eve-

66

SHOT DAVENPORT NEAR FIREPLACE-
Cornelia and Lewis - they come into scene and sit down
in the opposite corners of the davenport- Lewis adjusts
a cushion for Cornelia to make her more comfortable
and speaks-

Title 36

"I WANT TO TALK TO YOU ABOUT SYBIL
AND CLIFFORD"

BACK - Cornelia protests - regretfully that she would
rather not discuss that matter - Lewis proceeds to urge
her - instinctively Lewis has realized that he can
best appeal to Cornelia by stressing his own helpless-
ness and his need for her assistance - Cornelia rises
hastily protesting weakly that she can't help him- She
moves toward the door as though to escape - Lewis follows
her- Cornelia speaks -

Title 37

"I CAN'T. I CANNOT BETRAY ONE
OF MY OWN SEX."

67

ANOTHER ANGLE OF THE ROOM - NEAR THE DOOR-
Cornelia has reached a big chair and leans against
the back of it as though for support - Lewis comes
up behind her still urging and speaks again-

Title 38

"YOU CAN'T REFUSE. HIS HAPPINESS
HIS WHOLE FUTURE- DEPENDS ON HIS
REALIZING THE SORT OF GIRL SHE IS."

BACK- Cornelia shakes her head determinedly - doggedly-
turns her face to him as though at bay - Lewis continues
to persuade her - at this instant Clifford opens the
door and comes in - he stops rather surprised to
find Cornelia with Lewis - and in an attitude which
seems to indicate that something of moment is in the
air - Cornelia turns from Lewis at the sound of the
opened door - recognizes Clifford and feels in a trap -
finding her retreat cut off and herself hedged in be-
tween the two men -

68

CLOSE SHOT- CLIFFORD-

He bows rather awkwardly to Cornelia and speaks-

Title 39

"SORRY, IF I'M INTRUDING, BUT I'LL
JUST STOP A MINUTE. CAN I GET THAT
MONEY, LEWIS?"

BACK- He looks at his watch -

69

CLOSE SHOT - LEWIS AND CORNELIA-

Lewis answers-

Title 38

"SIT DOWN A MOMENT. MISS QUINN AND
I HAVE SOME VERY DISAGREEABLE THINGS
TO TELL YOU ---ABOUT SYBIL."

BACK- Cornelia utters a little cry of protest at his
including her in the matter, but Lewis merely casts
a glance at her to silence her and looks back at
Clifford -

70

CLOSE UP OF CLIFFORD-

He looks very determined and antagonistic as he replies-

Title 39

" I DON'T WANT TO HEAR ANYTHING
AGAINST SYBIL."

71

CLOSE SHOT - LEWIS AND CORNELIA-

Lewis nods, understandingly, but is not in the least inclined to spare Clifford - he speaks-

Title 40

"THESE ARE THINGS YOU'VE GOT TO
HEAR SOONER OR LATER. BETTER BEFORE
YOU MARRY HER - THAN AFTERWARD. SYBIL
IS NOT WHAT YOU THINK HER. SHE-----"

BACK- And he goes on to give Clifford all the lurid details of Sybil's past. Clifford comes into scene, angrily, impulsively and seizes Lewis by both arms attempting to stop him - Cornelia stands with her face turned a little away, distressed to be compelled to listen to the things that Lewis is saying- Clifford shakes Lewis crying vehemently-

Title 41

"THEY ARE LIES. I TELL YOU
THEY ARE LIES."

BACK- Lewis shakes his head regretfully, Clifford turns appealingly to Cornelia as though to beg her to back him up - he speaks-

Title 42

"MISS QUINN - YOU TELL HIM
THEY ARE LIES."

BACK- Cornelia turns away, unable to answer, and sinks into the big chair looking quite crushed - Clifford looks from one to the other of them, there are tears of rage in his eyes, but his jaw is set - he says-

Title 53

"I DON'T CARE. I DON'T BELIEVE YOU.
I LOVE HER AND I'M GOING TO MARRY HER
ANYWAY."

BACK- He turns and dashes out - Lewis attempts to stop him but fails - Lewis turns to Cornelia, who has begun to cry a little - he attempts to comfort her- she looks up at him wretchedly, protesting that she has been beastly - that she should have lied to protect Sybil - that after all Clifford loves her and they have hurt him - destroying his illusions - Lewis shakes his head, speaks -

continued-

71 cont'd
Title 44

"IN KEEPING SILENT YOU DID A FINE
THING. I LOVE PEOPLE WHO DO BIG
THINGS. PERHAPS, BECAUSE I NEVER
DO THEM."

BACK- Cornelia sighs, and rises - not at all comforted-
he takes her hand, and presses it in both of his - she
smiles a little, gratefully and leaves him- he opens
the door for her - closes it behind her -

72

CLOSE SHOT - TOWARD THE WRITING DESK-

Lewis crosses to the desk, stands thinking, turns
knocking over the picture of the woman from Vienna -
picks it up slowly FADE OUT -

73

FADE IN
HALL AND STAIRWAY SYBIL'S APARTMENT-
Clifford comes dashing up the stairs and rings
Sybil's bell, stands waiting -

74

INSIDE SYBIL'S APARTMENT- CLOSE SHOT-

Two pair of feet pointing toward each other - Sybil's
feet on tiptoe - the other feet belong to an unknown
man - obviously these two people are kissing - arrested
by the sound of the bell, Sybil drops down - her feet
turn toward the door - a man's feet hurriedly exit -

75

FLASH OF A DOORWAY-

The man's feet pass out -

76

CLOSE UP OF HALL DOOR-

Sybil comes into scene and opens the door, admitting Clifford, who takes her hungrily in his arms, as tho' to reassure himself by sight and touch of her that the things he has heard are not true - egged on by the opposition of Lewis he is determined to go through with his marriage with Sybil, but even as he is in the act of embracing her, he sees over his shoulder -

77

CLOSE SHOT OF THE CHAISE LONGUE-

On the back of it there is a man's toupee -

78

CLOSE SHOT - CLIFFORD'S FACE-

Staring over Sybil's shoulder in horror, amazement and disgust, he throws her off - startled she gazes at him - following the direction of his eyes, she sees the toupee she is momentarily stumped for words - Clifford speaks -

Title 45

"SO-----EVERYTHING THEY TOLD ME
IS TRUE!"

BACK - Sybil tries heroically to recover her composure and her innocent mien, but this time she does not succeed in deceiving him - he continues his violent denunciation - Sybil bursts into tears - at this instant Cornelia pushes open the door which has not been entirely closed and comes in - she has overheard part of what Clifford has been saying and feels that she is largely responsible for the situation - both Clifford and Sybil turn at this interruption - Cornelia addresses Clifford - telling him "to wait" and "to listen to her" that he is making a mistake, but Clifford turns upon her wrathfully and speaks-

Title 46

"IT'S NO USE STANDING UP FOR HER.
I'VE FOUND OUT THE TRUTH FOR MYSELF. I'M
GLAD I FOUND OUT IN TIME."

BACK- He turns and gives Sybil a disgusted look and walks out - Cornelia advances to face Sybil who is still dissolved in tears -

79

CLOSE UP - CORNELIA AND SYBIL.

Telephone at hand - Sybil has sunk upon the chaise longue - she seizes the toupee and throws it violently on the floor - Cornelia advances into scene and faces Sybil - Cornelia speaks-

Title 47

"IT'S ALL MY FAULT. I SHOULD HAVE
DENIED IT, WHEN I HAD THE CHANCE.
I SHOULD HAVE LIED FOR YOU."

BACK- She is quite miserable over her responsibility- Sybil enraged, disappointed, welcomes this opportunity to cast the blame upon someone else. In spite of the evidence supplied by the toupee, and turns upon Cornelia emptying the vials of her wrath - she springs up, launching a tirade at Cornelia, who shrinks back from her - Sybil, no longer the ingenue of Clifford's acquaintance, but plainly a gutter-wench now, minus all her veneer, cries -

Title 48

"YOU'RE MEAN, AND JEALOUS AND SPITEFUL
BECAUSE MEN LIKE ME AND THEY DON'T
LIKE YOU ----"

BACK- she advances upon Cornelia like a tiger cat getting ready to spring, adding -

Title 49

"YOU ARE TOO UGLY TO HAVE A LOVER
YOURSELF - SO YOU DON'T WANT ANYONE
ELSE TO HAVE ---YOU ----YOU ---"

BACK- She is interrupted by the ringing of the telephone- stops short and looks toward the instrument, hopefully thinking it may be Clifford repentant - forgetting Cornelia instantly, her wounded feelings already somewhat appeased - she hurries to the 'phone, lifts the receiver and calls "hello" - Cornelia is gazing at her - all her regret gone now -

80

FLASH OF AN UNKNOWN MAN AT A TELEPHONE-
Calling Sybil - he has a suave, flirtatious manner and begins chatting vivaciously -

81

CLOSE UP SYBIL-
She dries her tears, and begins to chat back - suddenly becomes very coy, and with little persuasion she soon says quite gaily -

81 cont'd

Title 50

"I'LL BE THERE IN TWENTY MINUTES."

BACK - She hangs up the receiver with a radiant face - she turns to Cornelia and cries -

Title 51

"MANY THANKS, OLD DEAR, FOR YOUR INTERFERENCE. I'VE BEEN TRYING TO LAND THIS GUY FOR A YEAR. HE CAN BUY AND SELL CLIFF".

BACK* - Sybil begins to powder her nose, happily. Cornelia gives her a disgusted look and walks out -
FADE OUT---

Title 52

WEEKS OF GROWING INTIMACY, IN WHICH TWO SOULS CAME VERY CLOSE TOGETHER - IN CORNELIA'S HEART, THE SPARK OF ROMANCE WAS FANNED TO A BURNING FLAME.

82

FADE IN -

A LITTLE WALL BOOTH OF A RESTAURANT
Cornelia and Lewis are dining cosily together - beyond on the dance floor couples are dancing, but Cornelia and Lewis are too absorbed in each other to observe them* - they are plainly on very good terms now - Lewis leans forward, smiling and speaks -

Title 53

"YOU'VE NO IDEA HOW MUCH YOUR COMPANIONSHIP HAS BEGUN TO MEAN TO ME."

BACH - Cornelia's heart flutters - she smiles back at him, all her love in her eyes - begins to fan herself confusedly - he goes on -

Title 54

"YOU ARE SO UNLIKE MOST GIRLS - SO REAL AND UNSELFISH - THERE'S A KIND OF COMFORT IN JUST BEING WITH YOU".

BACK - Cornelia turns away too moved to speak and sits studying her fan - at this moment a couple on the dance floor come very close to the little niche to where Cornelia and Lewis are sitting, and Lewis looks up to see Eve radiantly beautiful, in Tim's arms - she is gazing at Tim completely absorbed and does not see Cornelia and Lewis. Leaning forward Lewis lays a hand on Cornelia's to attract her attention and speaks -

Title 55

"WHAT A BEAUTIFUL GIRL! I WONDER WHO SHE IS?"

BACK - Cornelia looks up - sees Eve, and her heart almost stops beating - she shrugs, indicating that she does not know, but she holds her breath until Eve and Tim have danced out of sight - then lifting her hand to
continued-

82 continued

her head- Lewis forgets Eve instantly in his concern- he suggests that they leave- Cornelia is more than willing - she gathers her things together and they start out -

83

FLASH OF EVE AND TIM-

At another table - Tim is devoting himself to Eve who is rather smug and complacent but not responsive - her eyes wander from him to nearby tables- she has the air of being on review - the waiter brings Tim his check - Tim turns it over to see the amount, as he studies it reaching into his pocket for his wallet- Eve leans over and takes a sly glance at the check-

84

CLOSE SHOT * EVE AND TIM-

Eve is pleased with the money being spent on her, and smiles with satisfaction as Tim draws out his well filled wallet and pays the check with a lordly air- Eve begins to rouge her lips - FADE OUT-

85

FADE IN

STREET BEFORE QUINN HOUSE - CORNELIA AND LEWIS- Cornelia and Lewis drive up in a taxi and get out -

86

VESTIBULE OF THE QUINN HOME-

Cornelia and Lewis come up the steps - Lewis takes Cornelia's hand inquiringly and says-

Title 56

"I HAVEN'T HAD A CHANCE TO TELL YOU. I AM GOING INTO THE COUNTRY FOR NEW YEARS."

BACK- This announcement startles and dismays Cornelia she has already forgotten the unpleasant incident of her meeting with Eve in the restaurant - the prospective parting with Lewis, even for so short a time seems a calamity. But tho' there are many things she longs to say- all that she does say, is -

continued-

86 continued-

Title 57

"I SHALL MISS YOU."

BACK- He squeezes her hand understandingly, and says-

Title 58

"I SHALL MISS YOU, TOO --YOUR
COMPANIONSHIP---."

BACK- Cornelia's eyes drop to their clasped hands, then she lifts them again to meet his, as Cornelia looks up Lewis glances down at her hand, still lying passive within his grasp - Cornelia withdraws it, turns abruptly and runs from him up the stairs - Lewis looks after her - puts on his hat, turns and leaves -

87

A FLASH OF CORNELIA-
Running wildly up the stairs -

88

CORNELIA'S ROOM-
Cornelia comes in exuberantly, switches on the light, slams the door, jumps on the bed - seizes the pillows in her arms and hugs them - pressing her cheek against them - suddenly the OTHER Cornelia appears - she DISSOLVES IN - looming just over Cornelia and like an avenging conscience launches out at Cornelia-

Title 59

"COWARD! YOU PRETENDED NOT TO KNOW
EVE, BECAUSE YOU WERE JEALOUS OF HER
BEAUTY AND YOU KNOW YOU CAN'T GIVE HIM
THAT! YOU'RE UGLY --"

BACK- Cornelia's ecstatic mood begins to evaporate, she frowns, disturbed, troubled, the OTHER Cornelia goes on tauntingly -

Title 60

"YOU'RE A SENTIMENTAL WOMAN IN LOVE,
YOU'RE BLINDING YOURSELF BECAUSE YOU
LOVE THE BLINDNESS, BUT PRESENTLY YOU
WILL WAKE UP! PRESENTLY SOMETHING
TERRIBLE AND CRUSHING WILL HAPPEN TO
WAKE YOU UP."

BACK- As she finishes speaking the OTHER Cornelia points a warning, threatening finger at Cornelia, cowering now on the bed, and DISSOLVE OUT- Cornelia shudders, as she realizes that all this is possible and true - she hides her hot face in the cool pillows as she attempts to escape the collapse of her dreams -
FADE OUT*-

89

FADE IN.

A STREET SCENE.

It is New Year's Eve - snow is falling - crowds blowing horns -
throwing confetti - hitting at one another with balloons and
feather ticklers -

DISSOLVE IN

90

CORNELIA IN HER ROOM.

She is sitting alone at her desk - re-reading a letter from
Lewis - several other letters lie close at hand:

INSERT

"---I wish you were here to tramp through
the snow with the dogs and me. I know
you'd like the dogs, because you like every
thing that I like. I hope the books reached
you, bringing my holiday greetings.

Sincerely,

Lewis.

Cornelia sits, holding the letter - gazing off dreamily into
space.

91

A TELEPHONE RINGING.

92

CORNELIA AT HER DESK?

Still dreaming with the rapt, slightly smiling, expression, -
she is thinking of Lewis in the country - she doesn't hear
the phone.

93

TELEPHONE STILL RINGING.

(8)
94

CLOSE SHOT OF MRS QUINN.

In bed - she has her hair in two tight, very scant braids, looks frightfully ugly, and rather comical. She sits up, angrily and we see her old fashioned white night gown - she shouts angrily:

TITLE 61

"CORNELIA, CAN'T YOU HEAR THE 'PHONE?"

100

CLOSE UP CORNELIA. AT TELEPHONE.

She says good bye and hangs up reluctantly - takes receiver again and kisses it, puts it back on hook.

95

CORNELIA AT HER DESK.

She starts up guiltily - hearing her name called, and goes to answer the phone.

101

CORNELIA'S ROOM.

Cornelia enters, crosses to the window and throws it open - stands there with her head back, her eyes closed and an excited look on her face as she lets

96

AT THE TELEPHONE.

Cornelia answers the phone - it is a long distance call - Cornelia brightens, realizing that it is Lewis - DISSOLVE from operator to Cornelia - then to Lewis.

TITLE 64

BUT BEFORE THE NEW YEAR IS VERY OLD.

97

LEWIS AT THE TELEPHONE.

He speaks:

102

TITLE 62 THE DOOR TO THE QUINN APARTMENT. JUST CALLED YOU TO WISH YOU A HAPPY NEW YEAR. Lewis comes up a box of flowers and rings the bell

103
98

LIVING ROOM OF THE QUINN APARTMENT - CLOSE SHOT OF CORNELIA AT THE TELEPHONE. She is waiting - talks animatedly to Lewis, saying:-

TITLE 63

"I WAS JUST RE-READING YOUR LETTER - AND THINKING ABOUT YOU."

Cornelia goes on, talking happily.

99

CLOSE UP OF LEWIS AT TELEPHONE.

He nods, and answers Cornelia, - says good bye and hangs up.

100

CLOSE UP CORNELIA. AT TELEPHONE.

She says good bye and hangs up reluctantly - takes receiver again and kisses it, puts it back on hook.

101

CORNELIA'S ROOM.

Cornelia enters, crosses to the window and ~~throws it open~~ throws it open - stands there with her head back, her eyes closed and an exalted look on her face as she lets the cold wind beat against her.

FADE OUT.

TITLE 64

BUT BEFORE THE NEW YEAR IS VERY OLD.

102

FADE IN

THE DOOR TO THE QUINN APARTMENT (Upstairs door)

Lewis comes up carrying a box of flowers and rings the bell

103

LIVING ROOM OF THE QUINN APARTMENT - CLOSE SHOT OF
Eve asleep on the couch, she does not heed the bell.

104

LEWIS AT THE DOOR.
He rings again.

105

EVE ON THE COUCH.
She turns over impatiently.

106

LEWIS AT THE DOOR.
He rings again.

107

EVE ON THE COUCH.
She sits up, exasperated, and shrilly shouts "Come in"

108

THE DOOR TO THE QUINN APARTMENT.
From the inside - Lewis opens the door and looks in -
stares at the sight of Eve, whom he recognises instantly
as the girl he has seen in the restaurant - startled and
confused he almost stammers :

TITLE 65

"PARDON ME, I WAS LOOKING FOR MISS QUINN."

109

CLOSE SHOT. EVE ON THE COUCH.
She looks touselled but lovely - answers with a little
smile - "I'm Miss Quinn"

110

CLOSE SHOT LEWIS. STILL AT THE DOOR.
He opens his eyes wide and exclaims

TITLE 66

"I MEAN MISS CORNELIA QUINN."

111

EVE ON THE COUCH:
Smiling, she speaks:

TITLE 67

"OH, SHE'LL BE IN PRESENTLY, WON'T
YOU COME IN AND WAIT?"

112

LEWIS AT THE DOOR.
He comes in and closes it behind him, starts toward her.

113

EVE ON THE COUCH.
As Lewis turns to close the door/, Eve reaches for her vanity case and hastily repairs her complexion - Lewis comes into scene - Eve invites him to sit down on the davenport - he sits on the extreme end - there is a kind of awkwardness between them - Eve does not offer to take his hat or the box of flowers - both of which he continues to hold - Eve watches him expectantly - having no idea who he is, nor the nature of his business with Cornelia. Lewis tries to think of some thing to say - he has never heard of Eve - knows nothing about Cornelia's life or family - the painful formalities of the situation begin to grow embarrassing. FADE OUT.

FADE IN -on same scene - a short time has elapsed -

Lewis and Eve are now sitting quite close together, with a box of candy between them - Eve is telling a story at the end of which Lewis throws back his head and roars - they are evidently on very good terms now - he takes out his wallet and extracts a card on which he writes his phone number, giving it to Eve. Eve looks at it -

INSERT CARD - Mr. Lewis Dike
Rhinelander 3403

CONTINUED.

LL3 continued.

Eve nods and folds the card which she retains in her hand - he takes out his watch and looks at the time - Eve says:

TITLE 68

"CORNELIA WILL SURELY BE BACK IN A FEW MINUTES NOW."

but Lewis protests that he has another engagement and cannot wait another minute - he takes a lingering leave of her and departs.

114

THE ANTIQUE SHOP.

Cornelia is locking her desk preparing to leave for the night - she has the contented and happy look that she has worn since Lewis' advent, she starts toward the door - Tim calls her, coming toward her from the private office - she stands talking to Tim.

115

THE STREET OUTSIDE.

Lewis comes down the steps, gets into his car and drives off, just as Cornelia opens the shop door and comes up into the street - she does not see Lewis, but proceeds to the other steps and mounts the..

116

THE QUINN APARTMENT.

Eve is still on the couch, Cornelia comes in - Eve looks up, yawns speaks:

TITLE 69

"MR DIKE JUST LEFT. DID YOU SEE HIM?"

Cornelia turns, astonished and with rather a guilty look, replies that she has not - she is studying Eve rather anxiously - Eve smiles mischievously and adds:

TITLE 70

"HE WAITED HERE AN HOUR FOR YOU - AND LEFT THESE."

she indicates the flowers - Cornelia silently picks up the box - she is puzzled - not quite sure that -

CONTINUED.

116 Continued.

Eve is telling the truth - she lifts the lid and looks at the roses - looks at Eve suspiciously and asks:

TITLE 71

"WHY DID N'T HE STOP IN AND
SEE ME DOWN STAIRS?"

Eve shrugs and says she "Has no idea" - Cornelia greatly concerned now, speaks:

TITLE 72

"YOU'RE KEEPING SOMETHING FROM
ME EVE, WHAT IS IT?"

Eve looks innocent and says "I don't know what you mean" Cornelia comes close - baffled - tantalized - cries impulsively:

TITLE 73

"YOU CAN'T HAVE HIM, EVE! YOU
CAN'T HAVE HIM. HE'S MINE."

Eve laughs, shrugs - answers casually:

TITLE 74

"I DON'T WANT HIM."

as she speaks, she slips Lewis' card into her bosom, her coolness brings Cornelia to her senses - she turns away - bites her lips - speaks:

TITLE 75

"I'M SORRY, I WAS WORRIED. I'VE
NEVER CARED FOR ANYONE ELSE BEFORE."

Eve laughs - Cornelia exits from scene carrying the roses.

117

CORNELIA'S ROOM.

Cornelia comes in with the roses, and puts them in a vase, handling them very tenderly - from her expression and attitude, it is plain that she is reassured of all her fears concerning Eve and Lewis and that her heart is full of hope as she bends over the vase full of roses.

FADE OUT.

118

FADE IN.

FLOWERS IN VASE.

They are quite faded - but remain exactly where Cornelia has left them - FADE OUT.

119

FADE IN.

EVE'S ROOM. EVE DRESSING.

She sits before her dressing table in negligee - looks very charming - is polishing her nails -

120

FLASH OF HALLWAY DOWN STAIRS.
Tim calls up.

121

EVE'S ROOM.

Eve at her dressing table, turns impatiently and asks "Who's there?"

122

HALLWAY.

Tim calls up "It's Tim."

123

EVE'S ROOM.

Eve is annoyed; comes to the door and answers:

TITLE 76

"I CAN'T SEE YOU NOW. I'M DRESSING
TO GO OUT."

turns deliberately back to her task.

124

HALLWAY.
Tim begs -

125

EVE'S ROOM - EVE INSIDE.
Glances out indignantly and speaks:

TITLE 77

"GO AWAY. I'M FED UP WITH YOU
ANYWAY. I'VE TOLD YOU THAT
BEFORE."

run to end of title.

126

HALLWAY.
Tim shrinks back, cowering under the lash of her angry words, and almost in despair, turns and goes back toward the shop door -

127

ANTIQUE SHOP. CLOSE SHOT.
Cornelia sitting at her desk, staring at the blotting pad before her on which she is writing idly -

128

CLOSE UP BLOTTING PAD.
Cornelia's hand writing - "Dike - Dike - Dike"

129

CLOSE UP CORNELIA WRITING.

She scribbles over what she has written, suddenly realizes that she has betrayed her own thoughts, drops the pencil and sits frowning at the telephone on side of her desk - her expression troubled, puzzled, hurt. She is wondering why she has not heard from Lewis.

130

SHOT TOWARD THE SHOP DOOR.

The door opens and Tim comes in - still dispirited and miserable.

131

GROUP SHOT - CORNELIA AND TIM.

Cornelia looks up as Tim crosses into scene on his way to his private office - surprised at his wretched and despairing mien. Cornelia calls him, asking what is wrong, he stops, regarding her, his jaw working. Cornelia rises and goes to him -

132

CLOSE UP TIM AND CORNELIA.

as Cornelia puts her hand on his shoulder and repeats her question - Tim breaks down and begins to pour out his troubles - she speaks:

TITLE 78

"IT'S EVE - SHE'S GOT SOME NEW ADMIRER
NOW AND SHE HAS NO USE FOR ME."

Cornelia surprised, declares that surely this cannot be true, but Tim insists and goes on:

TITLE 79

"I TELL YOU I KNOW. I'VE SEEN THEM
TOGETHER - HE'S RICH, SO SHE'S
THROWN ME OVER - BROKEN MY HEART -
WRECKED MY LIFE."

Being very young he is very tragic - Cornelia attempts to comfort him, but he shakes his head hopelessly and speaks:

TITLE 80

"YOU DON'T UNDERSTAND. I'VE USED MY
FATHER'S MONEY TO SPEND ON HER, AND
MY FATHER WILL NEVER FORGIVE ME -
NEVER."

CONTINUED.

132 continued.

Cornelia is surprised and horrified at this - he begs her to intercede for him with Eve - Cornelia slowly agrees - already she has begun to suspect who the new admirer is - small, half noticed incidents are linking themselves together in her mind into a chain of evidence. Tim thanks her gratefully, as she turns to go and interview Eve - Tim sits down at her desk lays his head on his arms and abandons himself to despair.

133

EVE'S ROOM.

Eve is still dressing - she has progressed considerably since her conversation with Tim, but has not yet finished.

134

HALL WAY - CLOSE UP CORNELIA'S HAND KNOCKING ON THE DOOR.

Eve turns asks who it is - finding out she comes and opens the door - Cornelia enters with an air of determination and closes the door after her, facing Eve speaks:

TITLE 81 "EVE, WHY WON'T YOU SEE TIM?"

Eve replies that she can't be bothered - she's busy dressing to keep a date, and she's already late - she asks Cornelia to please go away and not annoy her or make her nervous - Cornelia regards her sternly and asks:

TITLE 82 "DO YOU KNOW THAT HE HAS STOLEN MONEY FROM HIS FATHER TO GIVE YOU A GOOD TIME?"

Eve turns upon her in growing annoyance, and answers:

TITLE 83 "WELL -- DID I ASK HIM TO STEAL? I SUPPOSE YOU WOULD LIKE TO SEE ME MARRY THE LITTLE CROOK!"

Cornelia regards her grimly and speaks:

TITLE 84 "I'D LIKE TO SEE YOU DO ONE HONEST THING."

Eve turns furiously and asks what she means by that - says that she's tired of Cornelia's criticism and insinuations - says she'll do as she dam pleases - and will thank Cornelia not to interfere in her affairs. Cornelia listens quietly until Eve finishes, then asks:

134 continued.

TITLE 85

"WHO IS THIS MAN WHO IS TAKING
TIM'S PLACE?"

Eve shrugs - indicates that it's none of Cornelia's business - turns her back squarely on Cornelia, and retreats to her dressing table - Cornelia looks after her appraisingly - follows -

135

CLOSE SHOT. EVE NEAR DRESSING TABLE.

Cornelia comes into scene at one side, saying "Why don't you want to tell me - why are you so anxious to keep it a secret? What are you ashamed of?" Eve turns furiously declaring that she is n't ashamed of anything - meanwhile Cornelia's eyes have fallen upon the dressing table - she stares, Eve's eyes follow hers.

136

CLOSE SHOT DRESSING TABLE.

On which lies a card from Lewis on top of a corsage of orchids.

137

CLOSE SHOT OF CORNELIA AND EVE.

Eve reaches out, as if to seize and conceal the card, but Cornelia seizes her wrist before she can reach it and looks her in the eyes fiercely, saying:

TITLE 86

"SO IT'S LEWIS!"

Eve throws her clutch off, answering "Alright, it's Lewis then, what of it?" she stares back at Cornelia defiantly - Cornelia in growing rage ~~next~~ seizes Eve by the shoulders and speaks:

TITLE 87

"YOU SHAN'T HAVE HIM - I TELL YOU - NOT
IF I HAVE TO PROVE TO HIM JUST WHAT YOU
ARE."

Eve laughs defiantly, inviting Cornelia to tell anything she knows, Cornelia's eyes flash with hatred and disgust as she shakes Eve to silence her, and storms on:

137 continued.

TITLE 88

"I TOLD YOU HE IS THE ONE LOVE OF MY LIFE,
AND YOU HAVE BEEN SNEAKING AROUND BEHIND
MY BACK, TRYING TO WIN HIM AWAY, BUT I'LL
TELL HIM ABOUT YOUR WEEK ENDS WITH TIM -
AND EVERYTHING -- EVERYTHING."

She flings Eve away toward the bed and stands rigid,
trembling with fury - turns and dashes out.

138

CLOSE SHOT OF EVE.

She has fallen against the side of the bed, and lies
there still laughing, mockingly, tantalizingly, at
Cornelia.

139

FLASH OF THE LIVING ROOM.

Cornelia rushes in, snatches up her hat and coat and
dashes from the room.

140

EVE'S ROOM.

Eve stops laughing as Cornelia leaves, she listens, hears
the slamming of the outer door, leaps up swiftly, rushes
toward the phone.

141

CLOSE UP TELEPHONE.

Eve reaches it - takes down the receiver and calls a
number - her expression very shrewd and calculating.

142

LEWIS' APARTMENT CLOSE SHOT OF THE TELEPHONE RINGING.

Lewis' servant comes in and deliberately answers the phone, he goes and calls Lewis, who comes out almost completely dressed but wearing a lounge robe - Lewis talks to Eve on the phone - he nods several times - hangs up the receiver and turns to the servant - unbuttoning his lounge robe as he says briefly:

TITLE 89

"WE'LL NOT BE DINING IN, AFTER ALL."

goes back toward his own room as the servant looks after him regretfully.

FADE OUT.

143

FADE IN.

HALLWAY BEFORE LEWIS' APARTMENT.

Close shot - Cornelia ringing the bell - the servant comes and opens the door - Cornelia asks for Lewis - servant replies that he is not in - Cornelia asks if she may wait - servant bows and admits her.

144

INSIDE LEWIS' APARTMENT.

Servant admitting Cornelia, says:

TITLE 90

"YOU MAY WAIT IF YOU LIKE, MISS, BUT
MR. DIKE IS NOT DINING IN, AND MAY
NOT RETURN UNTIL LATER."

Cornelia hesitates, thinking, her eyes wander toward the dining room where she sees -

145

FLASH OF THE DINING ROOM.

Through the protieres, Cornelia sees the table laid, for two. Decorated with flowers and lighted candles.

146

GROUP SHOT CORNELIA AND THE SERVANT.
Cornelia looks the servant in the eyes grimly:

TITLE 91

"I'LL WAIT."

The servant bows, Cornelia passes into the living room.

147

LIVING ROOM. LEWIS' APARTMENT.
Cornelia comes in, looking around curiously - her eyes become fixed in the direction of the writing table.

148

CLOSE SHOT TOWARD THE WRITING DESK.
Where the picture of the woman from Vienna used to be - is a large picture of Eve - it is laughing out at Cornelia mockingly, and shows just Eve's head and shoulders, the shoulders scantily draped - Cornelia comes into the scene and picks up the picture - she turns with it in a tirade of emotion, sends it crashing toward the grate.

149

TOWARD THE FIREPLACE.
Picture of Eve lying broken, but still smiling defiantly.

150

TOWARD CORNELIA.
She sits down with great determination - to await their return.
FADE OUT.

151.

FADE IN

CLOSEUP OF NOTE WHICH CORNELIA IS WRITING:

INSERT

"My dear Lewis:

I have been waiting here several hours,
and I finally decided to write what I wanted
to say; beauty ~~as~~ of the soul - the body
withers"

152.

CLOSEUP OF CORNELIA

She sits writing at Lewis' desk, there are tears on
her cheeks - she thinks a moment, makes up her mind
and writes on -

153.

CLOSEUP CORNELIA'S HAND WRITING

INSERT

"when I betrayed Sybil, you said I
had done a fine big thing, what will you
say now, that I am going to betray Eve? She's
not the nice, sweet person you think. You see
only her body and that is beautiful, but the
rest is ugly. She is hard and cold and selfish
and fickle inside ----"

154.

OF CORNELIA WRITING

She looks up crying a little, and hesitates, thinking.
she is struggling against the impulse to destroy the
letter unread - gradually her better nature conquers
she seizes the paper and crumbles it in her hand -
rises - turns and still clutching the half completed
letter turns toward the door.

155.

A FLASH OF THE FIREPLACE

The broken photograph of Eve, laughing triumphantly
FADE OUT.

156.

FADE IN
THE QUINN APARTMENT

Mrs. Quinn with a glass of water on her way from the kitchen to her bedroom passes Cornelia's door, and sees:

157.

THE VASE OF FADED FLOWERS

On Cornelia's desk which Lewis has sent -

158.

THROUGH THE DOOR.

Mrs. Quinn goes in - picks up the flowers and starts out with them -

159.

HALLWAY

As Mrs. Quinn comes back into the hall carrying the faded roses, Cornelia enters the front door - Cornelia and Mrs. Quinn come face to face - Cornelia glances at the flowers and asks her mother what she is doing with them. Mrs. Quinn replies that they are faded and she is just about to throw them out - Cornelia takes them from her saying:

TITLE #92

"YOU SHAN'T. THEY MEAN MORE TO ME THAN ANYTHING ELSE IN THE WORLD - BECAUSE LEWIS SENT THEM."

BACK she meets Mrs. Quinn's startled eyes, defiantly and goes on passionately:

TITLE #93

"YES, LEWIS. I'VE GIVEN IN TO EVE ALL MY LIFE, BUT THIS TIME I WON'T. HE'S MINE AND SHE CAN'T HAVE HIM!"

BACK - Mrs. Quinn realizing that Cornelia is laboring under great excitement, and is very much wrought up, looks troubled, and attempts to quiet Cornelia - to humor her - saying:

TITLE #94

"BUT - MY DEAR, THAT'S VERY FOOLISH. HE - HE WILL DECIDE FOR HIMSELF, OF COURSE. HE NEVER SAID ANYTHING TO YOU DID HE?"

SCENE CONTINUED -

159 Continued.

Cornelia turns on her furiously:

TITLE #95

"A THOUSAND THINGS - BUT WHAT DOES
THAT MATTER. I CARE FOR HIM. EVE
DOESN'T."

Both women turn as they hear the telephone ringing.

160.

A FLASH OF THE TELEPHONE RINGING.

161.

MRS. QUINN AND CORNELIA IN THE HALL.

They hear the telephone - Mrs. Quinn goes to answer it
as Cornelia goes toward her room -

162.

CORNELIA'S ROOM - CLOSEUP CORNELIA.

Replacing the roses in the vase, very tenderly -

163.

MRS. QUINN AT THE TELEPHONE

She receives startling and exciting news - she asks
several questions - receives more amazing answers -
she replaces the receiver and hurries to Cornelia's
room, breathlessly -

164.

CORNELIA'S ROOM.

As Cornelia turns from arranging the flowers, Mrs. Quinn comes in - she is trembling with excitement and joy speaks out -

TITLE #96

"EVE HAS JUST MARRIED LEWIS DIKE."

BACK if Mrs. Quinn had thrust a dagger through Cornelia's heart, she could have felt no greater pain - with a despairing cry she staggers back against the writing desk - knocking off the vase of flowers and falls. Her hand lies upon the withered flowers - in the other hand she still clutches a crumpled letter -

165.

CLOSEUP CORNELIA

As she lies stricken - we can make out the words "beauty of the soul" on the crumpled note. Mrs. Quinn bends over Cornelia, pityingly - FADE OUT

TITLE #97

THE SOCIETY THAT MRS. QUINN HAS READ ABOUT FOR YEARS SOON FLOCKED TO MRS. LEWIS DIKE'S NEW HOME ON THE AVENUE.

166.

FADE IN ON

The Dike Drawing Room.

It is a handsomely furnished room decorated under Lewis' supervision, with rare furniture, rugs and draperies. It is brightly lighted now as Eve has assembled a number of her new friends, all rather gay and fast young people to hear a fashionable and celebrated harpist - they are seated about listening in a bored fashion -

167.

CLOSE SHOT - EVE

Very daringly and smartly dressed - sitting apart with Wilfred - a young society idler - ignoring the music, they are whispering together and smothering their laughter -

168.

CLOSE SHOT OF A SECTION OF BORED YOUNG PEOPLE

Mary, who is engaged to Wilfred, forgetting the music she is watching Eve and Wilfred jealously -

169.

CLOSE SHOT OF MRS. QUINN

Very gorgeously gowned - she sits among the aristocratic dowagers, bored and yawning the aristocratic dowagers are all old hags trying to be young - they have bobbed their hair, painted their faces - laces in their avoirdupois, and hidden their sagging jowls under diamond dog-collars. The music bored them - they long to be dancing and demonstrating their pep. One leans over and whispers to Mrs. Quinn, evidently asking who the girl is sitting with Lewis. Mrs. Quinn glances at Cornelia and speaks

TITLE #98

"MY FOSTER DAUGHTER. THIS IS HER FIRST VISIT SINCE EVE'S MARRIAGE. SHE'S STUDYING SO HARD THESE DAYS? WE SIMPLY COULDN'T PERSUADE HER TO COME."

The Dowager nods, taking in this information.

170.

CLOSE SHOT ANOTHER SECTION OF BORED YOUNG PEOPLE.

In the foreground, Lewis and Cornelia listening, absorbed, they are the only ones in the gathering who seem to care a out the music - Cornelia has not availed herself of her entire income and though simply dressed, is quite smart looking. She is still NOT a beauty, but she has gained an air of distinction a poise and a sad expression born of her suffering.

171.

CLOSE SHOT OF THE HARPIST - in action

172.

CLOSE UP OF EVE AND WILFRED.

Wilfred is whispering a particularly naughty story into Eve's ear - as he finishes she laughs louder than she has intended -

173.

CLOSE SHOT OF LEWIS AND CORNELIA

They look toward Eve disapprovingly.

174.

THE HARPIST - CLOSEUP - He ends that particular number and bows

175.

MED. LONG SHOT GUESTS

Applauding politely

175.A

CLOSE SHOT EVE AND WILFRED

Eve beckons toward Lewis, who comes into scene. Eve speaks out impatiently:

TITLE

"FOR PITY'S SAKE, GET RID OF THAT
OLD UNION - SO WE CAN HAVE SOME
REGULAR MUSIC AND DANCES."

BACK With lifted eyebrows Lewis looks from her to his guests -

176.

SECTION OF THE GUESTS

They are all very bored - one stout man is asleep and a girl next to him is trying to wake him up -

177.

CLOSEUP OF EVE. WILFRED AND LEWIS.

Lewis agrees with a little nod - and moves off to dismiss the harpist -

178.

CLOSE SHOT OF HARPIST *

Getting ready to play again - Lewis comes into scene and restrains him - comments in the highest terms about his music, and dismisses him - as Lewis and the harpist start toward the door -

179.

CLOSE SHOT OF EVE AND WILFRED - AND A STOUT MAN.

Eve is whispering to the stout man who was formerly asleep - he agrees enthusiastically to her suggestion and starts for the piano.

180.

CLOSE SHOT OF LEWIS AND THE HARPIST.

Just passing out of the door - they turn suddenly somewhat startled and glance back -

181.

THE FAT MAN AT THE PIANO

He begins to play jazz, with riotous abandon - (note he can be operating an electric piano if desired)

182.

CLOSE SHOT - LEWIS AND THE HARPIST.

The harpist shrugs his shoulders and smiles, Lewis gets rid of him - shakes hands - smilingly sympathizing and making light of the younger people's failure to appreciate him - the harpist goes - Lewis turns back regarding the room -

183.

MED. LONG SHOT OF THE DRAWING ROOM.

Some young men are pushing back furniture and rolling back rugs - couples are already dancing gaily - Some of the oldest women are the first on the floor - the entire atmosphere is altered -

184.

CLOSE SHOT EVE AND WILFRED.

Dancing very close together in riotous abandon-

185.

CLOSE SHOT LEWIS WATCHING

He watches them thoughtfully then turns and moves toward Cornelia -

186.

CLOSE SHOT MARY AND CORNELIA.

They are also watching Eve and Wilfred -

187.

CLOSE SHOT OF DANCE FLOOR.

Eve and Wilfred are whirling wildly - Eve calls a halt they stop - glance around at the other dancers and sneak toward the conservatory -

188.

CLOSE SHOT MARY AND CORNELIA.

Seeing them Cornelia turns and speaks out to Mary:

SCENE CONTINUED.

188 Continued.

TITLE #99.

"I DON'T KNOW MANY OF MY SISTER'S
MEN FRIENDS. WHO IS THAT YOUNG
MAN SHE WAS DANCING WITH."

BACK - Mary looks at her defiantly and answers:

TITLE #100

"MY FIANCE - WILFRED MEADOWS.

BACK: Cornelia looks somewhat surprised, and very
sympathetic and concerned - Mary turns and leaves her
following Eve and Wilfred to the conservatory -
as Cornelia looks after her, trouble - Lewis comes
up and asks Cornelia to dance - Cornelia smiles and
shakes her head declining, turns and moves away,
following Mary - Lewis looks after her, then turns
and watches the dancers -

189.

CONSERVATORY - CLOSE SHOT OF ONE SECTION.

Mary comes in, looks about eagerly as though in
search of Eve and Wilfred -

190.

CLOSE SHOT ANOTHER SECTION OF CONSERVATORY

Eve and Wilfred are hiding behind the faun - we see
a silhouette of them on the wall - they are kissing -

191.

CONSERVATORY - CLOSE SHOT OF MARY.

Seeing the kiss, she sinks down upon a sheltered seat
and burst into tears - Cornelia comes into scene
advances toward Mary locating her by her muffled sobs
Cornelia bends over Mary laying a comforting hand
on her shoulder -

192.

THE DRAWING ROOM.

As the dance ends Lewis looks about for Eve and fails
to find her in the crowd -

193.

CLOSE SHOT CORNELIA AND MARY.

Cornelia attempts to comfort Mary - Mary looks up her eyes swimming in tears - shakes her head violently and turns her back on Cornelia - Cornelia urges her Mary looks around - her tears start afresh as she sobs out -

TITLE #101

"IT'S ABOUT WILFRED AND EVE. YOU'RE HER SISTER - IF YOU TOLD HER HOW UNHAPPY SHE IS MAKING ME, SHE MIGHT LISTEN."

BACK: Cornelia smiles a little at the futility of ~~appeal~~ appealing to Eve to consider anyone but herself but in an effort to comfort Mary, Cornelia says rather lightly

TITLE #102

"I DON'T THINK EVE IS SERIOUSLY INTERESTED IT'S JUST THAT SHE LIKES ATTENTION."

BACK: Mary gasps, and bursts out crying afresh and with and air of righteous indignation declares:

TITLE #102½

"THEN SHE SHOULD NOT LEAD HIM ON'. SHE'S MARRIED."

BACK: Mary sobs - Cornelia looks at her in some distress then glances about as though wondering what to do to quiet her - sees -

194.

CLOSEUP ANOTHER SECTION OF THE CONSERVATORY.

Eve and Wilfred kissing - just visible thru the leaves-

194.A.

CLOSEUP CORNELIA

She sees the kiss - and stares - in amazement and dismay - turns hastily to see if anyone else has seen - stares as she sees -

195.

LEWIS COMING TOWARD HER FROM THE DRAWING ROOM.

196.

CLOSEUP CORNELIA.

Thinking quickly she drops her fan to distract Lewis' attention - Lewis comes into scenes - looks down at the fan - looks up at Cornelia's rather confused face - looks off in the direction of Eve and Wilfred -

197.

CLOSEUP EVE AND WILFRED THRU THE LEAVES

They have finished kissing - she is straightening his tie and they are laughing together, as Eve says reprovingly "naughty boy"

198.

LEWIS AND CORNELIA.

Cornelia is looking disturbed, Lewis picks up the fan and returns it to Cornelia saying

TITLE

"EVE LOVES TO BE THE CENTER OF
ATTENTION - BUT HER FLIRTATIONS ARE
NOT VERY SERIOUS.

BACK: Cornelia nods as though in perfect agreement with him - Lewis suggests that they join the others and rather reluctantly Cornelia moves with him toward Eve and Wilfred -

199.

NICHE IN THE CONSERVATORY.

Wilfred and Eve are sitting on a bamboo seat that is large enough for three, there is an armchair opposite Cornelia and Lewis comes into scene - Eve and Wilfred greet them - Eve a little impatiently - Cornelia sinks into the armchair facing the settee - Lewis sits down on the settee on the other side of Eve - Eve begs a cigarette and Lewis busies himself lighting it for her - meanwhile keeping Eve between them - Wilfred seizes Eve's hand and kisses it - Cornelia seizes - but Lewis doesn't - Cornelia rises hastily and disapprovingly, saying that it is late and she must slip away - Lewis protests that it is still early and begs her to linger - Eve merely nods a cold goodbye - Cornelia turns to exit scene - Lewis follows her - Eve and Wilfred remain where they are -

200.

OUTSIDE THE HOUSE.

Lewis puts Cornelia into her cab, taking leave of her says:

TITLE #104.

"WHEN SHALL WE SEE YOU AGAIN?"

BACK: Cornelia smiles, shrugs, answers "sometime and goodnight - he shuts the cab door - the cab drives off - Lewis looks after her thoughtfully -

201.

EVE AND WILFRED IN THE CONSERVATORY.

Wilfred is holding Eve's hand in both of his with the palm upright, and is examining the lines with interest - Lewis comes into scene unheard and watches them displeased - a crowd of Eve's friends come in shouting for Eve makes Wilfred aware of Lewis' silent presence - the gang hilariously surround the trio and go laughing and shouting dragging them back to supper - FADE OUT

202.A.

FADE IN ON EVE'S BOUDOIR

CLOSEUP OF EVE getting ready for bed - she stands near the dressing table on which there are some peanuts lying -

201.B.

SHOT TOWARD THE DOOR OF LEWIS'S ROOM.

Lewis comes in with lounge robe over his pyjamas -

201.C.

CLOSEUP EVE BY DRESSING TABLE.

Lewis comes toward her and embraces her - Eve submits to the embrace without any real interest - she reaches behind her for the peanuts and as Lewis releases her begins to bit on one - Lewis studies her curiously hurt and repelled by her listless, unresponsiveness - then seizes her in his arms again and kisses her more passionately than before as though to arouse some answering fire in her. FADE OUT.

TITLE #105

SOME WOMEN SEEM BORN TO BE SURE, ABUSED
AND FORGOTTEN.

PAYE IN ON

202.

HALLWAY AND STAIRS OF WILFRED'S APARTMENT HOUSE.

Mary comes up the stairs and rings Wilfred's bell while waiting to be admitted, she hears voices down the stair way and hides around an ell.

203.

EVE AND WILFRED.

ascend the stairs - as they reach the landing, Wilfred is singing:

TITLE 106.

"TWO LITTLE CHILDREN
LOST IN THE WOODS.
ONE WAS BAD, AND
THE OTHER WAS GOOD."

BACK as Wilfred finds his key, and unlocks the door, Eve answers:

TITLE 107

"THEY'RE BOTH GOING TO BE GOOD TODAY."

BACK Wilfred nods, sadly and solemnly, Wilfred unlocks the door and they enter - as the door closes behind them - Mary comes out from her hiding place, looking horrified, shocked, and despairing, and goes stealthfully down the stairs again.

204.

WILFRED'S APARTMENT.

Wilfred and Eve enter, and are greeted hilariously by several couples - Eve looks about and asks - how about tea? A stout boy who played the piano in a previous scene answers:

TITLE 108.

"NO TEA."

BACK Eve turns to Wilfred in astonishment repeating ~~inches~~ "No tea? Wilfred leans over and whispers to her:

TITLE 109.

"NO MONEY FOR TEA."

BACK: He looks rather resigned, but philosophical picks up a guitar and begins to strum it.

205

CLOSE UP EVE AND WILFRED.

Eve looks about thoughtfully, hesitates - slips off a bracelet which she slips stealthily to Wilfred - he looks up at her - drops the guitar, seizes the hand offering him the bracelet and kisses it - Eve speaks:

TITLE 110

"I REALLY SHOULD N'T. IT WAS A HONEYMOON PRESENT FROM LEWIS, BUT YOU'D BETTER GO AND HOCK IT AND BRING BACK - TEA."

Wilfred makes her an elaborate and sweeping bow, declaring that her slightest whim is the law - he moves off to obey her command, taking the bracelet with him. FADE OUT AND INT

206

CORNELIA'S APARTMENT.

A charming place, simply furnished, but in perfect taste. It is bright, sunny, and restful, full of books and flowers. Cornelia sits near the window reading.

207

HALLWAY Outside Cornelia's apartment.
Mary rings the bell.

208

CORNELIA'S APARTMENT.

Cornelia hears the bell, lays down her book and crosses to open the door - she is surprised to see Mary who comes in - closes the door, and asks Mary to sit down, Mary speaks:

TITLE 111

"I HAD TO COME TO YOU. I'VE JUST MADE A DREADFUL DISCOVERY."

Mary goes on to tell Cornelia about seeing Eve and Wilfred going into Wilfred's apartment - Cornelia at first incredulous, is impressed with Mary's sincerity as she goes on - Mary finally appeals to Cornelia saying:

TITLE 112

"IF NOT FOR MY SAKE, AT LEAST FOR HER OWN SAKE PROMISE ME YOU WILL SEE EVE, AND MAKE HER UNDERSTAND HOW INDISCREET THIS IS."

CONTINUED.

208 continued.

Cornelia promises altho the task set her is a most unpleasant one. Mary thanks her, gratefully, kisses her and goes - Cornelia lefts alone, sits down gravely to think the matter out. The OTHER Cornelia looming over her tantalizingly - The ~~TOHER~~ OTHER Cornelia speaks:

TITLE 113

"THIS IS YOUR OPPORTUNITY! TELL LEWIS WHAT YOU'VE JUST LEARNED. HE WON'T WANT WANT EVE WHEN HE KNOWS THIS."

Cornelia shudders and spurs this advice.

209

HALLWAY OUTSIDE CORNELIA'S APARTMENT.
Thax Lewis rings the bell.

210

LIVING ROOM OF CORNELIA'S APARTMENT.

The two Cornelia are there - the OTHER Cornelia is still tempting Cornelia to betray Eve to Lewis - Lewis opens the door, which Mary has left slightly ajar - Cornelia turns and regards him in startled confusion - the OTHER Cornelia DISSOLVES out - Lewis advances and asks with a smile -

TITLE 114

"A PENNY FOR YOUR THOUGHT."

He is covering the real seriousness of the moment with an air of lightness, which he does not really feel - Cornelia rises - in some agitation and says:

TITLE 115

"WHY DID YOU COME?"

Lewis shrugs; Cornelia is troubled by his unexpected appearance, Lewis looks around, examining the surroundings, interested. Crosses and looks at her books.

211

CLOSE SHOT CORNELIA.

She sits down again - picks up a little basket of sweet grass and begins to sew - Lewis comes into scene and sits down near her, says:

TITLE 116

"EVE IS DINING OUT. I THOUGHT I MIGHT PERSUADE YOU TO DINE WITH ME."

Cornelia looks up at him in some surprise - frown a little, shakes her head, and goes on sewing - he leans toward her and begins to urge her - dwelling on the fact that he is lonely and hungry for companionship, and cannot bear the thought of dining solemnly in his big house by himself, or at the Club - Cornelia shakes her head again, refusing - but Lewis feels an element of uncertainty in her now, and renews his plea - he lays his hand over her sewing to force her to give him her entire attention - she threatens his hand with the needle, but does not succeed in fighting him off - he renews his pleading - Cornelia looks at him meditatively, they exchange a long glance, finally she shrugs and nods. In great glee, almost like a schoolboy, he takes her basket, jams the sewing and needle in it, and in so doing, sticks his finger, he utters a little cry, drawing his hand away, and sucks the wound, Cornelia solemnly demands to look at it, regards it intently, assures him it is nothing, and ~~gives~~ takes the basket away from him - she goes to get her hat - he looks completely pleased with his victory.

212

CORNELIA IN HER ROOM.

She puts on her hat at the mirror - adjusts her hair - regards herself thoughtfully - DISSOLVE IN in one corner of the mirror a flash of Eve and Wilfred in the conservatory - Eve in Wilfred's arms - they are kissing. DISSOLVE OUT. Cornelia turns from the mirror with an air of complete justification, and starts to rejoin Lewis.

213

CORNELIA'S LIVING ROOM.

Lewis is smoking - he rises - puts out his cigarette in a convenient ash tray, and joins Cornelia.

214

CORNELIA'S LIVING ROOM. CLOSE SHOT TOWARD THE DOOR. Cornelia is waiting, ready to go out. Lewis opens the door for her, a boy with a cablegram for Cornelia is just about to ring the bell - He delivers the cablegram to Cornelia who examines it, with interest - opens and reads it, while Lewis watches her a little anxiously - she hands him the cablegram.

INSERT

MISS CORNELIA QUINN
62 WASHINGTON SQ., SOUTH.
NEW YORK.

Your Uncle Lionel died yesterday you are
his sole heir we await your instructions.
Winthrop & Locke
Solicitors.

Lewis hands it back to her sympathetically, Cornelia looks at him and speaks:

TITLE 117

"A YEAR AGO THIS WOULD HAVE MEANT
EVERYTHING IN THE WORLD TO ME --
BUT NOW IT DOES N'T SEEM TO MATTER."

Lewis takes her hand and presses it gently, understandingly - Cornelia smiles up at him, grateful sensing his sympathy - they exit together - Lewis closes the door -
FADE OUT.

215

FADE IN ON
DIMLY LIT CAFE.

A quite sort of place, no cabaret or dancing - Cornelia and Lewis sit quite close at a wall table, dining. Beyond them, we see a Russian violinist playing tenderly and apparently with great feeling - Cornelia and Lewis are listening - but their eyes are on each other - as the music stops, Lewis leans forward and says:

TITLE 118

"PLEASE DON'T GO TO ENGLAND."

Cornelia looks back at him and answers gravely:

TITLE 119

"I MUST GO. I SHALL SAIL TO DAY
AFTER TO MORROW."

Lewis tries to persuade her to postpone her trip but she continues to shake her head.

FADE OUT.

216

WILFRED'S APARTMENT.

Eve's gang is present - Eve and Wilfred are in the f.g. dancing - a polite orgy is in progress - one woman is sitting in a man's lap, whispering in his ear - one man has set up a row of bottles and is bowling at them with grape fruit @ he misses and knocks over a smoking stand which falls with a crash - there is an atmosphere of irresponsible, half tipsy, gaiety. FADE OUT.

217

FADEON CORNELIA'S APARTMENT.

Lewis and Cornelia come in, Lewis crosses to davenport and lights a ~~sigaxsigax~~ cigarette - Cornelia passes into her own room.

218

CORNELIA'S BED ROOM.

Cornelia comes in, removes her hat - begins to change her clothes - the OTHER Cornelia appears, speaks:

TITLE 120

"THAT RIGHT. CHANGE MAKE YOURSELF MORE ATTRACTIVE TO LEWIS. THIS IS YOUR LAST OPPORTUNITY. YOU'VE GOT TO WIN HIM TO NIGHT, OR NEVER."

Cornelia frowns, turns her back on the OTHER Cornelia and goes on changing.

219

CORNELIA'S LIVING ROOM.

Cornelia enters in negligee - moves about dimmin down the lights, comes to sit opposite Lewis on the davenport they are at the extreme ends, in semi-darkness.

220

CLOSE SHOT OF LEWIS AND CORNELIA ON DAVENPORT.
Lewis is smoking, they begin to talk, FADE OUT.

221

FADE IN ON.

WILFRED'S APARTMENT.

Eve is sitting in Wilfred's lap, kissing him - we see the shadow of several dancers.

FADE OUT.

222

CORNELIA'S APARTMENT.

Lewis and Cornelia on davenport, in almost the same position as we left them - Lewis looks at his watch and rises hastily, saying he must go - Cornelia remembers what her other self has told her, and urges him to linger - he shakes his head and crosses to the door - she follows.

223

CLOSE SHOT NEAR THE DOOR.

Cornelia gives Lewis her hand, saying:

TITLE 121

"GOOD BYE LEWIS -- AS WELL AS GOOD NIGHT.
I HAVE ONLY ONE MORE NIGHT IN AMERICA."

The realization that she is actually leaving, now comes to Lewis for the first time, he holds her hand in both of his, and looks at her for a long moment - begins to say something - but he gets out only "Cornelia -- you -- I-" realizing that he must not say it, but looking the love that he feels, he turns quickly and exits - Cornelia wants to call him back, but mastering this weakness, she resists the impulse, and like a crushed flower she leans against the door.

FADE.

224

EVE'S BOUDOIR. FADE IN.

With the assistance of a maid, Eve is dressing - another maid admist Cornelia (play shadow effect of Eve dressing) Eve greets Cornelia coolly - Cornelia tells Eve that she must see her alone - Eve glances at her impatiently and indicates that the maids are to go - when Cornelia is alone with Eve, she says:

TITLE 122

"I SUPPOSE LEWIS HAS TOLD YOU ABOUT UNCLE LINOEL -- AND THAT I'M SAILING FOR ENGLAND TOMORROW."

Eve shrugs as tho the matter is of no interest to her and she can't recall whether Lewis has mentioned it or not - Cornelia goes on to say:

TITLE 123

"I WANT TO SPEAK TO YOU ABOUT CERTAIN THINGS BEFORE I GO."

Eve looks at her questioningly, half sensing what Cornelia is about to say - Cornelia continues:

TITLE 124

"MARY KNOWS ABOUT YOU AND WILFRED AND IT IS BREAKING HER HEART."

Eve smiles and shrugs saying "Really, well what is she going to do about it?" She crosses to her dressing table

225

DRESSING TABLE.

Eve comes in and sits down and begins her toilette. Cornelia follows and says:

TITLE 125

"IF YOU LOVE WILFRED WHY DON'T YOU GIVE LEWIS A DIVORCE?"

Eve turns and gives Cornelia a long searching, significant look, and bursts out laughing as she cries:

TITLE 126

"SO THAT'S THE NIGGER IN THE WOODPILE -- YOU STILL LOVE HIM AND THINK YOU WOULD HAVE A CHANCE IF HE WERE FREE."

Eve's cold words stab deep into Cornelia's heart, she had not figured this far ahead; she tells Eve that that is not true, and that she never dreamed of such a thing

CONTINUED.

225 continued.

Eve turns carelessly back to the mirror and goes on making herself more beautiful, as she says - with a side glance toward Cornelia:

TITLE 127 "POOR CORNEY -- LEWIS LOVES BEAUTY,
AND YOU COULD NEVER GIVE HIM THAT."

Cornelia sees Eve watching her features against those of Cornelia in the mirror, and after a moment of growing anger, she swings Eve around with dramatic abandon as she says:

TITLE 128 "YOU THINK YOU CAN GO THRU LIFE TAKING
WHAT YOU WANT - IGNORING OTHER PEOPLE'S
FEELINGS, BUT YOU CAN'T I TELL YOU,
YOU CAN'T!"

Cornelia's tirade of emotion has touched Eve's sense of humor and mocking she replies:

TITLE 129 "WELL IF YOU THINK I CAN'T WHY DON'T
YOU WIN LEWIS AWAY FROM ME?"

There is a growing contempt for Eve and her way in Cornelia's heart. Thru narrowed eyes she watches Eve, and wonders hows she can crush her - a slight smile crosses her face as she says:

TITLE 130 "LEWIS HAS LOVED ME ALWAYS -- AND
LAST NIGHT -- HE -- "

Cornelia stops suddenly as she realizes what she is about to say, and turning embarrassed, she starts for the door - Eve throws back her head in another outburst of laughter.

226

CORNELIA AT THE DOOR?
SHE turns with tears in her eyes and speaks:

TITLE 131 "SOME DAY YOU'LL PAY FOR EVERY ROTTEN
THING YOU HAVE EVER DONE!"

as she finishes speaking, she passes thru the door, slamming it behind her.

227

EVE AT HER DRESSING TABLE.

Her laugh stops as she becomes the cold, calculating creature she has always been - she sits beating a devil tattoo on the stand before her - and staring thoughtfull into space - finally she shrugs, rises and starts toward the victrola.

228

SHOT TOWARD VICTROLA.

Eve comes into shot - turns on machine.

229

CLOSE SHOT OF THE RECORD AS IT STARTS TO TURN.
Ttitle "What'll I do?"

230

CLOSE SHOT OF EVE.

She begins to whistle with the record, jazes across to her dainty underwear, and picks it up.

FADE.

231

FADE IN ON CORNELIA'S APARTMENT.

There are two trunks in the living room - one of them is nearly packed, Cornelia is busy packing the other - she stops as she hears the door bell, crosses toward the door.

232

TOWARD THE DOOR.

Cornelia enters scene opens the door and admist Mary - Cornelia regrets to tell Mary of her interviews with Eve and that she has had no success - so she greets Mary rather awkwardly & asks her to come in and goes back to her packing, leaving Mary to breakh the subject.

233

TOWARD THE TRUNK.

Cornelia resumes her packing - Mary follows her, sits down near by. and after a long painful pause, begins:

TITLE 132

"YOUR TALK WITH EVE DID N'T DO ANY GOOD.
SHE IS WITH WILFRED AGAIN."

Cornelia is not surprised in a very few words she tells Mary of her interview that morning - as Cornelia talks we see Mary's anger growi g and as the hot surge of jealousy reaches the surface, she cries:

TITLE 133

"I'LL TELL LEWIS. HE'LL STOP THEM ALRIGHT.
HE OUGHT TO KNOW THIS ANYWAY."

Mary finishes speaking and gets to her feet as tho to go - Cornelia leaps after her, and catches Mary by the arm saying softly:

TITLE 134

"HE MUST NEVER KNOW MARY. HE WOULD ONLY
SUFFER AS I HAVE SUFFERED."

Mary thinks a moment and replies:

TITLE 135

"WELL, HIS SUFFERING WON'T BE ANY GREATER
THAN MINE -- AND IT'S WILFRED I'M
THINKING OF."

Mary pauses a moment - Cornelia puts her arm around her sympathetically

CONTINUED.

233 continued.

then Mary continued:

TITLE 136

"WILFRED DOES N'T LOVE EVE -- HE'S JUST
FASCINATED -- AND HE'S WEAK."

Cornelia goes on consoling Mary who is adamant in her determination. The bell rings - Cornelia opens the door and admits Lewis - instantly the fear that Mary will tell Lewis, comes to her - Struggling to conceal this fear, she ushers Lewis into the apartment and turns to Mary with questioning eyes as she appealing to her not to tell - Mary turns away - Cornelia quickly crosses to her and explains to Lewis that Mary just dropped in for a moment's chat - Mary sees thru Cornelia's scheme and says:

TITLE 137

"I JUST DROPPED IN TO TELL CORNELIA
SOMETHING THAT YOU SHOULD KNOW TOO."

Lewis looks rather surprised, smiles and says "Really? perhaps there are many things I should know" Mary crosses to Lewis, stands nervously fooling with her gloves, finally she speaks:

TITLE 138

"DO YOU KNOW THAT EVE SPENDS HER
AFTERNOONS IN WILFRED'S APARTMENT?"

Mary's words startle Lewis - he looks from Mary to Cornelia and replies "That he does NOT know it and does not believe it" he says "that she might have been there once or twice quite innocently". Mary studies Lewis for a long moment, somewhat disgusted by the light manner in which he receives this information - Mary realizes that she must sink the dagger deeper - she says

TITLE 139

"YOU DON'T WANT TO BELIEVE IT. YOU KNOW
IT WILL HURT YOUR PRIDE, BUT SHE'S THERE
EVERY DAY AND CORNELIA KNOWS IT."

Lewis shakes his head, "no" - he is trying hard to conceal the injury that Mary has done him.

234

CLOSE UP OF CORNELIA.
She sits, watching Lewis The OTHER Cornelia appears
and whispers temptingly:

TITLE 140

"TELL HIM IT'S TRUE - HE WILL BELIEVE
YOU. THEN YOU CAN WIN HIM BACK."

Cornelia hesitates, tempted.

235

CLOSE SHOT LEWIS AND MARY-

Lewis has grown more serious as Mary continues to give details about Eve and Wilfred - he turns a questioning eye upon Cornelia and asks "do you know anything about this, Cornelia?" Mary's eyes defy her -

236

CLOSE SHOT OF CORNELIA-

the OTHER Cornelia eggs her on to answer - Cornelia very positively shakes her head, "no" - the OTHER Cornelia FADES OUT- Mary flings herself into scene and seizes Cornelia, shakes her angrily, crying

Title 141

"YOU KNOW IT'S TRUE, CORNELIA,
AS WELL AS I DO."

BACK- Cornelia flatly refuses to admit it - continues to shake her head, saying "Eve would never think of doing anything wrong" - Mary disgustedly losing control of her emotions, turns to Lewis saying-

Title 142

"GO TO WILFRED'S APARTMENT AND
SEE FOR YOURSELF. EVE IS THERE NOW."

BACK- Cornelia gasps, as Mary finishes speaking, and utters a little cry of protest-

237

CLOSE SHOT OF LEWIS-

He rises- Mary's words have had their effect on him- he believes her now - he turns slowly toward the door without a word - Cornelia rushes to him and tries to stop him - "Don't go, Lewis, it isn't true - it ISN'T true!" Taking his hat Lewis tells Cornelia that he means to find out and exits - leaving Cornelia standing helpless and desperate. Mary crosses to her and speaks timidly-

Title 143

"I'M SORRY THAT I'VE HAD TO
CAUSE ALL THIS TROUBLE - BUT
YOU'LL SEE IT WILL BE FOR THE
BEST IN THE END."

BACK- she looks up at Cornelia pathetically, but meanwhile Cornelia has been making up her mind - she brushes Mary quickly aside - takes up her hat and hurries out-

238

FADE IN
INTERIOR WILFRED'S APARTMENT

Five or six of Eve and Wilfred's friends are sitting about with cocktails - the fat man from previous scenes is playing Wilfred's guitar and singing - they hear the bell - a rather intoxicated woman goes and opens the door - Cornelia comes in - she forms a striking contrast to the other women present, by means of her quiet appearance and confident demure bearing - she looks about anxiously for Eve - fails to find her - turns to the half intoxicated woman and asks where Eve is - the woman smiles in rather a silly fashion and indicates an inner room - she tries to restrain Cornelia from intruding there - but Cornelia puts her aside and hurries in -

239

INNER ROOM - WILFRED'S APARTMENT-
Eve and Wilfred sitting on a divan drinking (or smoking) they are smiling into each other's eyes, turn as though startled at the sound of the opening door -

240

CLOSE SHOT TOWARD THE DOOR-
Cornelia opens the door, comes in - closes the door behind her and leans against it - her face is resolute and anxious - she speaks -

Title 144

"LEWIS IS ON HIS WAY HERE,
AND HE MUSTN'T FIND YOU , EVE."

241

CLOSE SHOT WILFRED AND EVE -
They rise in startled amazement - frightened by Cornelia's unexpected appearance and manner - Eve hastens to readjust her hair - speaks furiously - to Cornelia for coming in -

242

CLOSE SHOT OF CORNELIA-
Cornelia replies indignantly - trying to quiet Eve -

242 continued

Title 146

"WE CAN ARGUE THAT OUT LATER.
YOU'D BETTER GO NOW - AND GO
QUICK."

BACK - Eve comes into shot and faces Cornelia
defiantly, and says-

Title 147

"SUPPOSE HE DOES FIND ME HERE?
WHAT DO I CARE."

BACK- Cornelia looks at her - opens the door and
invites Eve to look for herself -

243

SHOT OF OTHER ROOM WILFRED'S APARTMENT-
Eve and Wilfred's friends sprawling about with
cocktails and cigarettes - several of the men with
their arms about girls - one girl sitting in a man's
lap- the fat man playing the guitar and singing -
the bell rings - half intoxicated woman who has
admitted Cornelia, goes to the door again and opens
it - Lewis enters facing the orgy - he does not see
Cornelia, Eve or Wilfred -

244

INNER ROOM - GROUP SHOT CORNELIA WILFRED AND EVE-
Near the door - Wilfred comes into shot looks over
their shoulders carrying Eve's cloak - Cornelia hastily
closes the door - Eve and Wilfred realizing now how
the drunken debauch will look -

244 continued

to Lewis are terrified - Cornelia speaks, taking command of the situation-

Title 148

"ISN'T THERE ANOTHER WAY OUT?"

BACK- Wilfred replies that there isn't - Cornelia looks about frowning anxiously and thinking - she sees-

245

DOOR TO CUPBOARD-

It is standing open-

246

OTHER ROOM OF WILFRED'S APARTMENT-

Lewis looking about disgustedly. and failing to find Eve, asks the half drunken woman if she is there - Half-drunken woman shakes her head violently "no"- but looks toward the inner room nervously - Lewis gets the idea, puts her aside and starts for the door of the inner room- he knocks -

247

MEDIUM LONG SHOT OF INNER ROOM-

Cornelia with her back against the door - Eve and Wilfred frozen with terror - Cornelia directs Eve to hide behind the cupboard door - Eve runs to hide- Cornelia motions Wilfred to give Eve her cloak which he still holds - Wilfred follows her and hands her the cloak, fixes the door to hide her -

248

CLOSE UP OF LEWIS-

He knocks on the door again-

249

INNER ROOM CLOSE SHOT OF CORNELIA AND WILFRED-
Cornelia opens the door - Lewis comes into shot
startled to find himself facing Cornelia - he looks
searchingly at Cornelia - then at Wilfred - then
slowly around the room -

250

SHOT OF THE ROOM - THE CUPBOARD DOOR VERY IMPORTANT-
Eve hiding behind it unseen-

251

CLOSE SHOT - CORNELIA, LEWIS AND WILFRED-
Cornelia shakes her head, facing Lewis, speaks-

Title 149

"I TOLD YOU ----EVE ISN'T HERE."

BACK- Lewis looks her in the eye, well aware that
her presence proves conclusively that Eve has been
there, and that Cornelia has over-reached him - he
regards her grimly and speaks -

Title 150

"IF SHE ISN'T HERE YOU'VE GOT HER
OUT BEFORE I CAME. YOU'RE TRYING
TO COVER HER TRACKS. I DIDN'T THINK
IT OF YOU."

BACK - He grows angrier as he proceeds-

252

CLOSE SHOT OF EVE - CROUCHED BEHIND THE DOOR OF
CUPBOARD-
She clings convulsively to her wrap, and listens
breathlessly-

253

GROUP SHOT - LEWIS CORNELIA, WITH WILFRED IN B.G.
Lewis goes on speaking furiously to Cornelia-

Title 151

"IF YOU ARE COUNTERANCING HER MISCONDUCT
YOU ARE AS BAD AS SHE IS!"

BACK- He turns to go, Wilfred very nonchalant and
debonair, detains Lewis by a touch on the arm, smiles

continued-

253 cont. ingratiatingly - and addresses Lewis, saying-

Title 152 "EVERN IF EVE ISN'T HERE -
STOCK AROUND - JOIN THE BUNCH."

BACK- Lewis glances back at the crowd in the next room -

254 FLASH TO THE CROWD-
very disorderly -

255 CORNELIA - WILFRED AND LEWIS-
Lewis shakes his head dryly, and declining, turns
to go - Wilfred irritated detains him saying-

Title 153 "YOU NEEDN'T BE SO RITZ-Y ABOUT IT-
THEY'RE ALL YOUR WIFE'S FRIENDS."

BACK- Lewis turns back, sizes Wilfred up, and swings
on him, knocking him down with a single blow- Wilfred
lies still - Lewis turns and exits - Cornelia stands
motionless looking down at Wilfred - Eve comes from
her hiding place, dragging her wrap and bends anxiously
over Wilfred, concerned. Cornelia seizes Eve by the
wrist and speaks swiftly -

Title 154 "NEVER MIND HIM - YOU'VE GOT TO GET HOME.
YOU'VE GOT TO BE THERE BEFORE LEWIS."

BACK- She shakes Eve violently as tho' to shake
some sense in her- Eve angrily throws Cornelia's
hand off - Eve speaks-

Title 155 "YOU STOP INTERFERRING, AND ORDERING ME
ABOUT. I'LL GO WHEN I'M D--- GOOD
AND READY!"

BACK- Cornelia looks at Eve with grave wonder and speaks-

Title 156 "YOU'D BETTER GO NOW, OR IT MAY
BE TOO LATE."

BACK- Wilfred sits up, and adds his persuasion to
Cornelia's - Eve shrugs impatiently, yields and
goes out - FADE OUT-

256

FADE IN -
EVE'S BOUDOIR-

Lewis comes in and looks about - failing to find Eve
he moves toward the dressing room -

257

CLOSE SHOT LEWIS-

In his dressing room - he takes off his coat and waist-
coat and puts on a lounge robe, thinking deeply - as
he knots the cord to the robe he moves back toward
the boudoir-

258

EVE'S BOUDOIR-

Eve comes in - looks about - making sure that Lewis
is not there - goes toward dressing table, throws
aside her wrap - sits down and begins to undress- she
turns toward the door to Lewis' room -

259

CLOSE SHOT OF LEWIS - AS HE OPENS DOOR AND ENTERS-
He sees Eve, and speaks-

Title 157

"O, YOU'RE BACK, ARE YOU. I WANT
TO SPEAK TO YOU, EVE."

BACK- he looks at her -

260

CLOSE SHOT OF EVE-

She casts a shrewd glance toward him appraisingly -
shrugs and goes on with her preparations for bed -
Lewis comes into scene - watches her from behind her-
through the mirror of the dressing table - speaks-

Title 158

"WHAT DO YOU MEAN BY GOING TO
WILFRED MEADOW'S APARTMENT?"

BACK- Eve looks up at him - smiles, and answers sweetly-

Title 159

"WHAT DO YOU MEAN BY GOING TO CORNELIA'S
APARTMENT?"

BACK- Lewis is startled, frowns and stares - says-
"don't quibble, or try to evade me. Cornelia has
nothing to do with this." Eve turns, saying "yes,
she has a lot to do with it"- and adds-

continued-

260 cont'd

Title 160-

"DON'T DENY THAT YOU'VE BEEN MAKING
LOVE TO CORNELIA. SHE TOLD ME SO,
HERSELF."

BACK- Lewis stands nonplussed - disturbed by her knowledge of his affair with Cornelia, annoyed at Cornelia for betraying this, feeling rather helpless wondering how to proceed - Eve seeing that she has got him, yawns, unfastens her neck-chain with a little triumphant smile and reaches out to open her jewel case and slip the necklace in. As she opens the jewel case, Lewis' eyes follow her movements and he stares into the case - Eve sensing his strained attention looks too-

261

CLOSE SHOT OF THE JEWEL CASE-

A quantity of jewels, and a packet of pawn tickets-
the top ticket reads-

WILFRED MEADOWS-

1- SAPPHIRE AND DIAMOND BRACELET-

262

CLOSE SHOT OF LEWIS AND EVE AT THE DRESSING TABLE-

Eve realizing that Lewis has seen the tickets, hastily closes the box- her smile fading - Lewis reaches out lays his hand over hers on the box and despite her resistance forces her to open it again - while Eve protests - "What are you doing - let my things alone." Having forced the box open Lewis reaches for the pawn tickets, and examines them - Eve watches him now, anxiously- concerned, baffled, she is thinking hard for a logical explanation - Lewis looks down and meets her eyes -

Title 161

"I DIDN'T THINK YOU HAD SUNK TO THIS."

BACK- Eve attempts to stop him - she turns and lays a hand on his arm in an effort to soften his anger - he throws her off disgustedly, and goes on -

Title 162

"I'VE BEEN BLIND - DAZZLED BY YOUR
TINSEL BEAUTY - BUT THAT'S OVER NOW.
I SEE YOU AT LAST AS YOU REALLY ARE - -"

BACK- Eve again attempts to stop him, remonstrate-
but he stops her, and goes on -

Title 163

"I WAS A FOOL. I THOUGHT I LOVED YOU!
BUT IT WASN'T LOVE, AND IT'S OVER, NOW,
AND I'M THROUGH."

BACK- He finishes, turns deliberately and goes-
continued

262 continued frowning - Eve stares after him- thinking. Rises and calls "Lewis", and follows him-

263 CLOSE SHOT TOWARD THE DOOR-
Lewis opens it, and goes out slamming it behind him-
Eve runs into scene - opens the door and calls him again, but he doesn't turn back - she closes the door frowning - realizing he has really gone - locks the door - and turns with a defiant shrug as if to say "what do I care" and moves toward bed-

264 SHOT TOWARD VICTROLA-
Eve comes in, turns on the victrola - jazzes a few steps toward a smoking stand - gets a cigarette and lights it - FADE OUT-

265 INTERIOR CORNELIA'S APARTMENT-
Cornelia is just finishing her packing - she is still in negligee over her night gown. The room is dismantled of all her personal effects.- The telephone rings -

266 SHOT OF TELEPHONE-
Cornelia comes in and lifts the receiver-

267 WILFRED'S APARTMENT-
Mary at the telephone - Wilfred bending over her-
Mary with beaming face and a black eye - Mary speaks-

Title 164 "EVERYTHING HAS TURNED OUT WONDERFULLY.
WILFRED AND I WERE JUST MARRIED."

268

CORNELIA AT TELEPHONE -

She says how glad she is - congratulating them. Nods smilingly as Mary gives her the details - hangs up the receiver - her smile fading - hesitates an instant thoughtful and wistful - goes slowly to her trunk-

269

SHOT TOWARD TRUNKS-

Cornelia kneels before them - looks them, and sits motionless realizing that another chapter of her life is ending - that she has come to the parting of the ways -

270

HALL OF CORNELIA'S APARTMENT-

Lewis comes to Cornelia's door and rings the bell -

271

INSIDE CORNELIA'S APARTMENT

Cornelia still kneeling by the trunks - her attention is arrested by the ringing of the bell - she rises - stands listening with wildly beating heart - her eyes fixed on the door - but she makes no move to open it-

272

HALLWAY OUTSIDE CORNELIA'S APARTMENT

Lewis knocks on the door gently - calls-

Title 165

"CORNELIA, I MUST SEE YOU. I
MUST SPEAK WITH YOU. I KNOW YOU ARE THERE".

BACK- he waits breathlessly, listening for some response from her-

273

INSIDE CORNELIA'S APARTMENT-

Cornelia fights hard against the temptation to admit him, and wins - she doesn't move toward the door - but instead stealthily extinguishes the lights and retreats toward the bed -

274

HALLWAY OUTSIDE CORNELIA'S APARTMENT-

Lewis gives up- finds a ~~piece~~ scrap of paper in his pocket and a pencil and writes a few lines, examining it - slips it under Cornelia's door - turns and goes slowly down stairs -

275

INTERIOR CORNELIA'S APARTMENT

Toward the door - the slip of paper lies just inside- Cornelia comes into scene in nightgown - picks up the note - reads -

Insert

"I MUST SEE YOU BEFORE YOU
SAIL TOMORROW -
LEWIS"

BACK- Cornelia shakes her head determinedly - FADE-

276

FADE IN

STREET BEFORE CORNELIA'S APARTMENT - WASHINGTON SQUARE, SOUTH-

A taxi is waiting -m Cornelia comes out ready for her trip - the taxi chauffeur with her bags - puts them in the taxi for her - she enters the taxi and the cab starts off just as Lewis drives up in another taxi- he sees Cornelia, shouts, dismisses his cab runs after her's-

277

CORNELIA'S TAXI-

Her driver hears Lewis shout and stops - Cornelia indicates that he is to go on, but Lewis is already at the door - he opens it and climbs in-

278

INTERIOR OF THE TAXI-

Cornelia and Lewis - Lewis seizes both Cornelia's hands- and pleads with her passionately not to go- Cornelia is moved to tears, but does not alter her decision- although she lets him hold her hand in his, and looks the love she feels for him - she persists in shaking her head to all his appeals - the taxi reaches the wharf and stops. Lewis looks around in desperation- the taxi driver opens the door -

279

THE WHARF-

Cornelia and Lewis descend from the taxi - a deck steward takes her bags from the chauffeur and carries them up the gang way - Lewis despairingly clings to her - they have arrived late - she has only a minute to make the boat - Resolutely she takes leave of him, their hearts are breaking - Lewis seizes both her hands crushes them in his - kisses them - Cornelia goes up the gangway -

280

TOWARD THE GANG WAY

At the top Cornelia pauses - looks back and smiles-

281

ON THE WHARF*

Lewis stands with his hat in his hand, he nods to her-

282

TOWARD THE STEAMER-

Cornelia disappears - the gang plank is hauled in - the big steamer slowly begins to pull out-

283

LEWIS ON THE WHARF-

He is gazing hopelessly after the steamer - tears are in his eyes -

284

CORNELIA'S STATEROOM

Cornelia enters, following the steward with the bags - the room is filled with hothouse fruit and flowers - placed prominently on the largest basket of flowers is a note - Cornelia picks it up and opens it and begins to read-

Insert

"THIS IS NOT GOOD BYE, MY DEAR-THERE
CAN BE NO GOODBYES BETWEEN YOU AND ME.
ONE DAY YOU WILL FIND THAT OUT? THEN YOU
WILL SEND FOR ME, AND WHEREVER YOU ARE,
I WILL COME TO YOU."

BACK- Cornelia looks up from the note, there are tears

continued

284 continued on her cheek- she moves slowly to the writing desk-
and sits down - draws some paper toward her, dips
the pen in ink, sits staring at the paper-

285 CLOSE SHOT OF WRITING DESK-
Upon the writing pad and paper under Cornelia's hand
DISSOLVE IN the brick house in England, which is
now Cornelia's own. Before it Lewis, Cornelia- some
dogs and a baby - DISSOLVE OUT - Cornelia's hand begins
to write-

Insert

"MY DEAR LEWIS-
YOU ARE PERFECTLY RIGHT. I
KNOW IT NOW. WHEN YOU ARE FREE
COME TO ME. I SHALL BE WAITING.
CORNELIA".

286 CORNELIA AT DESK-
She folds the note, calls the steward, addresses the
envelope, seals it and gives it to the steward, who
comes into shot to get it - Cornelia speaks-

Title 166

"SEND THIS BACK WITH THE PIDOT,
AND TELL HIM TO BE CAREFUL OF IT,
PLEASE, IT'S IMPORTANT."

BACK- the steward salutes and exits - as FADE OUT--

287 FADE IN
ON LEWIS -
Still standing on the wharf looking after the ship -

288 LONG SHOT - OUT TO SEA-
The ship in the distance - going out - FADE-

The end.

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